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ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD



Crucifixion:

Fred Nagler

Awarded Payne Medal and
Purchase at Second Vir-
ginia Biennial. See Page 5.



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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Contrary to the Evidence

HENRY McBRIDE of the New York *Sun* has the inalienable right, as a distinguished and respected art critic, to say what he pleases when he criticizes a work of art on aesthetic grounds. But when he arbitrarily dismisses the Whitney Museum's exhibition of Federal mural sketches with the unsubstantiated charge that it is "an exhibition so deeply involved in politics that it is unpleasant to handle it," he takes unfair advantage of his position to deliver a low blow. And, because that blow is clothed in clever, urbane McBridian phraseology, it is sure to do extensive harm to one of the most healthy and least political functions of the present Administration.

No names or specific murals are mentioned by Mr. McBride. All the Whitney exhibitors, one may thus assume, are "smug little hypocrites who know how to pull political legs." Mr. McBride tipped his hand when he wrote: "The Rooseveltian idea of taking money forcibly from those who have it and throwing it recklessly to the improvident appeals, naturally, to the improvident; but not so naturally to the prudent section of society. As the improvident outnumber the prudent, and have votes, there doesn't seem to be much that can be done about it by those who do not like the system."

That, in my opinion, is pure, unadulterated political bias and has no place on the art page of a great metropolitan newspaper.

THE ART DIGEST is not a journal of political opinion—and I do not intend to become embroiled in an argument over the New Deal—but, since Mr. McBride has seen fit to condemn indiscriminately all the art efforts of the only Administration that has ever recognized the existence of American art, I must deny his charge as untrue and contrary to the evidence. During several years of observation of the workings of the Section of Fine Arts, I have never seen nor heard proved that any taint of political favoritism has ever attended the unselfish labors of Edward Bruce and his associates in Washington. Can Mr. McBride, or anyone else, suggest a fairer system of awarding these federal commissions than the Bruce system of anonymous competitions, juried by fellow artists?

The hundreds of murals which the Government, through its Section of Fine Arts, has installed in federal buildings throughout the land must some day stand before the bar of aesthetic judgment. But when that time comes, and with it the inevitable whitewash, let us hope that the gauge of merit will be one of artistic value—not whether the artist worked under a Democratic or a Republican or an Anarchist regime.

The logical place to answer such an unwarranted attack as that of Mr. McBride is, of course, *The New Yorker's* famous "Department of Utter Confusion." For years we have talked about the Government encouraging American art, but when somebody actually does something about it, all his efforts are damned under a blanket charge of "politics." For years we have talked about equal rights for native artists, but when somebody actually does something about it, some such purposeless organization as the American Artists Congress im-

mediately brands him a "fascist" who would liquidate as "un-American" any artist who "does not paint a Kansas moon."

Controversy may "revitalize the spirit of art"—but sometimes it can get blamed pretty.

Architect vs. Artist

THE WHITNEY MUSEUM's exhibition of Federal mural sketches throws attention once again upon what a number of authorities (some within the Section of Fine Arts itself) have admitted to be the program's greatest handicap—the inability, or unwillingness, of architects to grasp the mural painter's problem, and, in a lesser way, vice versa.

Two of the sketches at the Whitney dramatize this point particularly well. Howard Cook's work for the San Antonio post office is praised by many for its admirable surmounting of a difficult architectural problem (see cut on page 9). Here the architect broke a perfectly good wall space with huge and useless decorative arches, leaving Cook with the problem of fitting his mural into an almost hopeless assortment of odd spaces. By sheer expertness of design the artist integrated his entire mural, animating those spaces with legitimate movement despite the overwhelming competition of unnecessary architectural elements.

In a less glaring manner, the architect of the Department of Interior Building interjected two non-functional pilasters onto the wall assigned to William Gropper, and once again the artist succeeded despite the architect. "Hideously neoclassical," Elizabeth McCausland called the pilasters in her Springfield *Union and Republican* review, as she scored the "terrific lag among architects as far as art in buildings is concerned." And many agree.

While waiting for the architects and artists to sign a non-aggression pact, it is not too much to hope that the electricians will be called in to remove those awful bulbous light fixtures which bisect, and in some cases ruin compositionally, so many scores of post office murals.

Art Begins at Home

"ART BEGINS AT HOME," says the Baltimore Museum and says it most convincingly in the form of an educational exhibition of every-day craft objects, such as vases, lamps, radios, bookends, ashtrays, clocks, silverware and kitchen utensils. The arrangement of the show is in the manner which the Baltimore director, Leslie Cheek, Jr., has been developing with excellent success: the maze system.

Like the "Taste Is Not Spinach" exhibition staged last Autumn by the Virginia Museum, it is a game of testing your taste against that of the museum staff. The visitor, strolling through the galleries with their diversity of exhibits, is confronted now and then with a display of two objects contrasting at a fork in the road, or floor plan. Surrounded by a labyrinth of chicken wire, he must decide to follow one or the other of the objects and his decision must be made through his own artistic taste. If he chooses to follow the aesthetically inferior article, he soon comes to a dead-end alley where he may read a gently worded explanation of why his choice was not artistically the better.

Every object in the exhibition was purchased in Baltimore stores, and, curiously enough, many of the better designed articles are the lowest in price. This is the most valuable point of the exhibition, for it indicates the museum's desire to become the true cultural tutor of the citizens and to guide them through participation—to learn by doing. Behind this exhibition lies the sound theory of discarding the solemnity of an art mausoleum and developing the taste of the people from the ashtray stage up. Behind it is an idea that should spread. Along this line lies the means of making the art museum a more integrated element of local culture:



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THE READERS COMMENT

Re: "Brockhurst, Ltd."

SIR: Congratulations on your excellent editorial, "Gerald Brockhurst, Ltd." One letter, or even one editorial like yours, will have little effect, but if enough of us protest often enough we may eventually make certain editors and society writers a little more hesitant—even if we cannot elevate their tastes.

—FRANK W. APPLEBEE, Head of Applied Art,
Alabama Polytechnic Institute

A Ray of Light

SIR: I want to thank you for your inspired and straightforward article on the Brockhurst sham. As an American artist believing, talking and painting for our future through a steady downpour of American stupidity in art, it comes as a ray of light.

We will never have a truly American art until we want one, which we do not, because we do a right-about face every time we hear a foreign accent. Maybe we should stop trying to be a Country and go back to being a Colony. I don't deny some of the French can paint better than most Americans, but, my God, not the English.

It is all so simple. A tree must grow to maturity to bear fruit. We have water and good rich soil but we think their plum tree is better than our apple tree because it is old and taller, so we give most of our soil and water to them. Result: a great plum tree there and a small apple tree and knotty apples here.

—ISAAC LANE MUSE, Newark, N. J.

On the Tails of Their Spines

SIR: I greatly enjoyed your thoughts as embodied in your editorial on Gerald Brockhurst. Mr. Brockhurst is what the average American would call a "good business man." You and I know, however, that it is damned poor business for posterity.

However, I am not so sure that I blame Mr. Brockhurst for the manner in which he has chosen to sell America his art. After all, artists in America have done little toward making it possible for him to sell her in any other manner. Truthfully, the American artist is just about the only producer of a worthy commodity who refuses to do anything about its distribution. He would rather sit upon the tail of his spine and raise hell about the apparently low mentality of the American public. Personally, I hold little respect for the man who chooses to sit thusly and wait for those whom he damns to bring him his food.

—DALE NICHOLS, Chicago

A. F. A. Schedules Portrait Show

SIR: I have just read your very swell editorial in the March 1st issue of the *DIGEST*. After reading your next to the last paragraph, it occurred to me that you might be interested to know that the American Federation of Arts is planning to circulate next season an exhibition of portraits and figures in oil by 20th century American artists. The exhibition will be listed in our new Handbook of Travelling Exhibitions, to be published around March 24.

—L. B. HOUFF, Manager, American Federation of Arts

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THE NEWS MAGAZINE OF ART

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No. 12

A Dissenting Voice

NOT ALL CITY EDITORS take the society editor's viewpoint rather than that of the art critic. One Pittsburgh editor allowed a dissenting voice to rise up out of the acclaim that accompanied Gerald Brockhurst's triumphal entry into that city on the occasion of his recent show at the Carnegie Institute.

"We don't like Brockhurst's paintings," wrote Jeanette Jena in the *Pittsburgh Post-Gazette*. "We think he uses an excellent technical equipment and a knowledge of color to manufacture portraits as one might popular novels—a legitimate field of entertainment, no doubt, but not very sustaining."

"It is easy," continued Miss Jena, "to slip into this 'I-do-not-like-thee, Dr. Fell' kind of criticism, and be just as guilty as Mr. Brockhurst, of loose and careless thinking. Certainly, it's no crime for an artist to paint wealthy and notable people instead of the proletariat (some of the best Florentine painters did it!), but it is a crime to paint them as alike as cream puffs, with no notion of suggesting their characters."

After conceding that with "dark sultry women" the much-publicized Englishman does a good portrait, and after noting his preoccupation with textures, the *Post-Gazette* critic wrote that "it is this over-developed tactile sense, we believe, which makes Brockhurst's etchings more vigorous and genuine works of art than his oils. It is as if the resistant character of the metal added zest to his fingers, and a creative warmth results."

Of the Brockhursts on view Miss Jena liked best the subjects she remembered from the 1934 Institute show (they were used for etchings, too).

In the steel city Brockhurst found a rich lode of commissions. Of those on view, Miss Jena lists the portraits of Mrs. W. L. Mellon, Mrs. George W. Crawford, Mrs. Alan M. Scaife, Mrs. John E. McKelvy, Mr. Charles J. Rosenblom, Mrs. Paul Mellon, and Miss Martha Sharpe-Crawford (a former Pittsburgher). These she termed "of uneven quality, but mostly bad, flat and uninteresting in pose, absolutely without personality." Mrs. Scaife's portrait, wrote the critic, "misses entirely the strength and character of her face, which has planes and angles which should appeal to any imaginative painter. And some of the others look as if the old-fashioned photographer's brace were holding their heads in place! . . . Among the recent portraits, that of Mrs. Albert H. Wiggin is the only one that suggests that the artist really looked at his subject."

Argentine Art To Tour

A selection of the best pieces from the Argentine Art exhibition recently held at the Virginia Museum of Fine Arts has been made into an A. F. A. circuit show, and its first viewing will be in New York City April 12 at the Junior League Clubhouse, 221 East 71st Street. The show will contain 30 oils, seven sculptures and 33 prints, and will be under the official sponsorship of the Argentine Government. While on view at the Virginia Museum, critics termed it a brilliant success.



Still Life: ALAN BROWN Purchased by the Virginia Museum.

Virginia Stages Vital American Biennial

"THE CONTEMPORARY EXHIBITION at the Virginia Museum proves, much more than any I have seen recently, that the much vaunted renaissance in American painting is really on. The number of tinted drawings which seem to dominate the big New York shows is considerably reduced in this one. The paintings are paintings. They can carry across the full length of large galleries."

So spoke Guy Pene du Bois, noted American artist, after finishing his duties as chairman of the jury that judged the second Biennial Exhibition of Contemporary American Paintings at the Virginia Museum (current

until April 21 in the historic city of Richmond). Co-jurors with du Bois, and concurring with him in his enthusiasm, were Antonio Martino, Paul Sample, Judson Smith and Frederic Taubes.

A first-hand viewing of the Biennial bears out du Bois' statement, for the dominating factors of the show are more commanding use of color, stronger accent on aesthetic qualities, less dependence upon mere "American Scene" subject matter, and the emergence of numerous younger artists from regional obscurity to offer tough competition to the more famous veterans. The show is exciting, stim-

Highland Avenue: GIOVANNI MARTINO. Purchased by Virginia Museum.





The Lovers: HOBSON PITTMAN
Purchased by the Virginia Museum

ulating and promising, and for those who are impatient with the progress of native art here is tangible proof that American artists are heading in the right direction. Call it what you will—"renaissance," "naissance" or just "cultural maturity"—the future for art in America looks bright, if the 211 exhibits hanging in the Virginia Museum are any criterion.

The Virginia Biennial, ranking young as it is, among the five leading national exhibitions, differs from the other salons in two major principles. The museum is concerned with making purchases, not in awarding prizes. Its director, Thomas C. Colt, Jr., holds that not only is the museum enriched but the artist is more truly honored by purchasing his work. Further, he holds that since taste is variable it is futile to name one painting as the best in the show, another the second best. The jury, therefore, awards two John Barton Payne Medals to two artists equally, and recommends ten paintings for purchase consideration by the Museum Accessions Committee, headed by Mrs. Gari Melchers.

This year two comparatively unrecognized artists, Fred Nagler and 21-year-old Alan Brown, were awarded the Payne Medals and subsequently saw their exhibits purchased by the museum. The Nagler is a sincere, deeply felt version of the *Crucifixion*, a man-in-the-street version of the Redemption somewhat comparable with staging Hamlet in modern costume. The Brown winner, a still life painted in subtle yet distinguished color with primary attention focused on texture, is a well composed arrangement of such humble objects as a green bottle, a blue pitcher, two vivid blue bird eggs, sticks of wood and swirling, dried grass. Brown, who is employed by a wallpaper designing studio, personifies the jury's unconcern for "big names."

The other two exhibits purchased by the museum are Hobson Pittman's poetically imaginative *The Lovers*, a rich blue interior in which an infatuated couple sit unobtrusively on a sofa; and Giovanni Martino's view of Philadelphia rooftops called *Highland Avenue*.

The other six paintings recommended for purchase by the jury are: *Siesta* by Zoltan Sepeshy, a tempera pastoral which ranks as one of the "four-star" exhibits; *City Limits*,



Nocturne: MARION JUNKIN
One of Two I. B. M. Purchase Awards

by Louis Bouche, wherein the humorous touch is well taken (reproduced in 1st February ART DIGEST); *Fish Reels* by William C. Palmer, distinguished by its movement; *Still Life* by Arnold Blanch, notable for its luscious pigment and harmonious arrangement; *Car Barn* by Dan Lutz, with the accent on paint quality and fresh vision; and *Ground Swell* by Edward Hopper, a realistic marine in blue-green tonality. Five of the recommended pictures came from the jury-admitted section.

Among the outstanding pictures not hon-

ored by the jury should be mentioned: *Sally* by Jerry Farnsworth, a richly pigmented semi-nude; the sparkling *Along the River* by Guy Pene du Bois; *Julie With the Zinnia* by Julien Binford, combining power and charm in green, grey and red; *Evicted* by Ann Brockman, notable for the drawing in the male figure of Adam; *Brook's Marching Through Georgia*, a Negro girl walking down a dirt road, finer than his Carnegie winner; *Forest Interior* by Charles Cagle, a powerful study in masses,

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Their Reasons

WHY DO JURORS pick certain exhibits for special honors? Seldom is the layman able to penetrate this secret process, but below may be found the frank comments of the jury for the Second Virginia Biennial as they recommend 10 of the 211 exhibits for purchase by the Virginia Museum.

ALAN BROWN: Still Life

Taubes—"An original work, well designed and realized, most deserving of medal. Artist unknown to me, so won't recommend for purchase."

Smith—"Poetry—more than straight, realistic approach."

Sample—"Perfection of design.—sensitivity of color,—firm, compact design.—fine color sense."

Martino—"Unusual, consistent work, composed, fine feeling."

duBois—"Gracious, elegant."

FRED NAGLER: Crucifixion

Taubes—"Religious picture, conveying religion from a contemporary point of view."

Smith—"Painting consistent with feeling expressed."

Sample—"Sober, tender quality."

Martino—"Fine, spiritual painting."

duBois—"The real naivete of the truly spiritual painter—sensitive, never casual, never vulgar."

ZOLTAN SEPESHY: New England Siesta

Taubes—"Despite realism, goes beyond visual phenomena."

Smith—"It's a good job."

Sample—"Not derivative—a silvery, jewel-like quality in the whole thing."

Martino—"Well constructed, fine variety of greens."

duBois—"All right."

LOUIS BOUCHE: City Limits

Smith—"Very pure expression of a man, of his taste and character."

Sample—"Pure expression with comment on very visual material."

Martino—"Unusual subject very well handled."

duBois—"One of the really individual contributions to America. A painter enough at home in paint to permit himself wit without burlesque."

GIOVANNI MARTINO: Highland Avenue
Taubes—"Landscape I would like to live in, light and air; satisfied me."

Smith—"Very sincere, solid; not merely clever painting; satisfied me."

Sample—"Deals exclusively with simple masses, important form, not unduly dressed."

Martino—"No comment."

duBois—"Peace reached through a fine sense of order, measure and proportion; classic."

WILLIAM PALMER: Fish Reels

Taubes—"Led me into realm of fantasy, limitless space, freedom of terrestrial encumbrances."

Smith—"Good, William Palmer."

Sample—"Has more violence and movement than other pictures in the show, held together by consistency of color and treatment."

Martino—"Well painted, imaginative landscape."

duBois—"Amusing drawing."

ARNOLD BLANCHE: Still Life

Taubes—"Sensitive, juicy and variegated painting."

Smith—"First rate still life."

Sample—"Thoughtfully arranged, well executed still life."

Martino—"Fine paint qualities."

duBois—"Good traditional painting."

DAN LUTZ: Car Barn

Taubes—"Amusing and odd."

Smith—"Well painted. I like its paint quality, the use of the pigment."

Sample—"Original, humorous painting done with enthusiasm and honesty by one of the most promising young painters of the West."

Martino—"Well handled canvas."

duBois—"Fresh vision, painterlike."

HOBSON PITTMAN: The Lovers

Taubes—"Poetic mood."

Smith—"Poetic mood."

Sample—"Romantic without sentimentality. I like every Pittman I've ever seen, and this is a good example."

Martino—"Difficult subject well handled."

duBois—"Delicate, young and romantic."

EDWARD HOPPER: Ground Swell

Taubes—"Sea always makes me seasick—can't judge sea pictures."

Smith—"I think Hopper is a good painter."

Sample—"Good craftsmanship, but Hopper has spoiled me for this one by his better pictures."

Martino—"Bigness and sincerity."

duBois—"Masterful bit of pure realism—freed from artiness and other silly nonsense."

The Art Digest

Western Watercolors Praised in New York

CALIFORNIA WATERCOLORISTS have for years been seen in New York exhibitions. Many of them—Millard Sheets, Fletcher Martin, Tom Craig, Paul Sample, Barse Miller, Phil Dike and Hardie Gramatky—have achieved national reputations, and have found the critics receptive, often enthusiastic.

As a consequence, word seems to have gone back to the West that "the water's fine" in the East. The call "come on in" was sounded by Vernon C. Porter, director of New York's Riverside Museum, and in answer, the California Watercolor Society, co-operating with Dr. Grace L. McCann Morley, director of the San Francisco Museum, and Roland J. McKinney, director of the Los Angeles Museum, sent to New York 206 watercolors, the largest showing of Western work ever seen in the East. Oregon, Washington and Hawaii are included, but it is California that dominates.

Selected by a San Francisco jury (Dr. Morley, Tom Craig, George Post, Dan Lutz and Tom Lewis) and a Los Angeles jury (Mr. McKinney, Mary Blair, Millard Sheets, Tom Craig and Rex Brandt), both under the chairmanship of Phil Paradise, president of the California Society, the watercolors are on view at the Riverside Museum until April 27.

The show, according to Director Porter, "is the best this institution has ever presented." The New York critics, who welcomed the work of known artists and gave careful scrutiny to that of artists as yet unknown in the East, turned in a favorable verdict.

"There isn't a poor or a dull picture in the 200," wrote Emil Genauer in the *World Telegram*; "vivid and generally stimulating," said Carlyle Burrows in the *Herald Tribune*. The show, reported Edward Alden Jewell in the *Times*, "proves beyond doubt the strength and the enthusiasm and the adroitness and the fresh pictorial aliveness of the Far Western school of watercolor. This is not a show to be visited by somnambulists. It is a show to be seen and relished."

For Jewell the show had an "exhilarating tang" and a "very definite regional flavor, so much so that at times it seemed a 'perfectly enormous one-man' exhibition. This he put down as a blanket impression, adding that there were plenty of individualists to be seen. "Yet," he continued, "the regional atmosphere could not possibly be missed. They have developed, out West, a certain manner of painting, which has become part of the Pacific Coast. It belongs to these artists; it fits them, and fits them well."

"Precisely to describe this mode might not be easy. It has to do with clear, clean, often sharply defined, often high-keyed values. Sheer skill of brush frequently winds up in something akin to slickness. The decorative current runs full and strong; a decorative current with eddies of picturesque representation, with eddies of representation that is much more stenographic, even with tiny whirlpools of the abstract; but, all in all, a current characterized by exuberantly swift and sure decorative treatment. Traits such as have been touched upon do not altogether sum up this work, though they bulk very large."

Emily Genauer, too, was struck with the homogeneity of the exhibitors. "Possibly," she wrote, "it springs from their enormous respect for their most famous member, Millard Sheets. Because Sheets' own work is so boldly decorative, so sweeping in its rhythms and

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Road Home: MILLARD SHEETS



Dull Evening: FLETCHER MARTIN



The Storm: PHIL PARADISE



The Lost Felice: MARSDEN HARTLEY

The "New" Hartley Emerges from Down East

TWENTY-THREE PAINTINGS, all completed within the past twelve months by the "new" Marsden Hartley, are on view at the Hudson Walker Galleries, New York, during March. Painting with renewed vigor in his native Down East home at Bangor, Maine, Hartley includes in the present show several large figure studies that represent a new departure in his work.

Two of these are semi-abstract studies in brown of Madawaska—Arcadian Light Heavyweight, a hairy chested boxer, whose sculpturesque muscles are modeled with sharp, almost geometric highlights. Another figure piece recalls a tragedy that occurred near Hartley's home when two brothers were lost at sea one stormy night. Entitled *The Lost Felice*, this oil shows the mother in white, sitting immobile and hierarchically in the center of the picture, her face sharp-channelled by sorrow, with the two boys, painted in somber, funereal tones, flanking their mother. Two other figure studies are of Abraham Lincoln. One, called *Worshipper of Truth*, shows the sturdy young face of Lincoln done in a primitive style; the other, *Weary of Truth*, depicts the elderly Lincoln's head before a background of dusty, grey-white.

The new landscapes form another interesting series, especially Hartley's studies of Mt. Katahdin, which is pictured in *First Snow No. 1*, *First Snow No. 2*, *Autumn No. 1*, et cetera.

Varying his palette widely to express the seasonal aspects of this high peak, Hartley paints each with a positive definition of form,

making generous use of the lessons learned from his earlier, abstract method of painting. His music is of the percussion variety in these landscapes and figures; there are no tremolo passages. Though the key in most of the pictures remains low, several of the landscapes are the opposite—bright and high.

There are several studies of felled timber in the show, a subject which gives Hartley some of his happiest results. The huge brown logs piled or floating in the water, the white countryside, and the deep green of the forest provide opportunities to express what he feels of New England: its ruggedness and the toughness of its landscape. In two small portraits of intellectual ladies, the artist pokes fun at the other side of New England, the pale remnants of its erstwhile flowering.

At sixty, Marsden Hartley may only now be attaining the full realization of his aesthetic powers, and the world appears to be "catching up." His *End of the Hurricane* was voted the Scheidt Prize at the 1940 Pennsylvania Academy Annual; his *Camden Hills No. 2* was invited to the Nebraska Art Association's 50th Annual; and a traveling exhibition, composed of paintings from his last year's show, is currently at the Dallas Museum.

Mrs. Charles Tilden Dies

Mrs. Charles J. Tilden, wife of Charles J. Tilden, professor of engineering at Yale, died in her Westport, Conn., home March 8. Mrs. Tilden, a watercolorist, had exhibited in both New York and New Haven.

Critics Evaluate Federal Murals

THE SPOTLIGHT of New York's professional artistic judgment was thrown this month on the Federal Government's mural program through an exhibition of sketches at the Whitney Museum (until March 17). With due allowances for discrepancies fortunate and otherwise that slip 'twixt sketch and finished mural, the metropolitan critics handed down their verdict.

It was not unanimous. After five years, during which the Treasury Department's project headed by Edward Bruce has expended \$1,196,181 on the purchase of hundreds of murals for buildings, the New York critics are split in their opinions of the project's efficacy and achievement. Their judgment was based primarily upon the sketches which won prizes in the recent 48-States mural competition. Here's the tally:

Edward Alden Jewell (*New York Times*): "Genuine progress has been made . . . chiefly to do with augmented skill in the planning and carrying through of a mural project . . . rather than with any very striking increase in creative fertility, originality, or imaginative opulence apropos of theme." Jewell recommended more "laboratory work" for some; suggested that permanent wall space "be reserved for the more reasoned and mature performance."

Royal Cortissoz (*Herald Tribune*): "One thing is plain, that the old allegorical habit has been jettisoned, but even plainer is the reliance upon observation of topical matters, upon contemporary actuality, rather than upon imaginative interpretation of ideas."

Henry McBride (*Sun*): "To put the matter bluntly, they are not much good . . . right straight through they are commonplace. . . . Washington doesn't care about standards. Washington wants to destroy standards." McBride was definitely and decidedly against the whole idea—his thumbs went down.

Margaret Breuning (*Journal American*): The show contains "so much fresh talent, so many original conceptions, and such a commendable standard of craftsmanship that it is impossible not to realize that the Section has fostered not a sporadic interest in a particular form of decoration, but an important and growingly important function of native art."

Emily Genauer (*World-Telegram*): Five favorable points were noted: 1st, artists and public are no longer "awed" by a post office wall; 2nd, the "new academism" has been shaken—"some panels that aren't murals in the accepted sense at all, but rather enlarged easel pictures, and that still manage to be extremely effective;" 3rd, "general high level of work shown;" 4th, artists demonstrate better handling of architectural conditions; 5th, proof that the democratic method is "not only the fairest but the most productive," indicated by "fine pieces" by unknown names.

Jerome Klein (*Post*): "Capable artists content to do lightweight stuff seem to be in favor with the Section of Fine Arts." He thought it was "extraordinary what casual, and in some cases even trifling conceptions, the jury has found worthy of expansion to an area of more than 50 square feet."

With McBride and Klein both voting (in effect) a vigorous "no," and Genauer and Breuning an enthusiastic "yes," the deciding opinion of the critics' court lies with Cortissoz and Jewell, both of whom recognize and praise the good work, yet with definite suggestions for improvement.

The *Times* critic emphasized the importance [Please turn to page 29]



ABOVE:—*Petroleum*: Fresco by Edgar Britton for Department of Interior Building.



RIGHT:—*Tropics*: Tempera Mural by George Harding for North Philadelphia Post Office.



ABOVE:—*Scenes of New York*: Tempera by Kindred McLeary for Madison Square Postal Station, N. Y. C.

BETWEEN:—*Agriculture and Industry*: Fresco by Mitchell Siporin for Decatur (Illinois) Post Office.



RIGHT: — *Daniel Boone*: Oil by Ward Lockwood for Lexington (Ky.) Post Office.



BETWEEN:—*San Antonio in Texas History*: Fresco Frieze by Howard Cook for San Antonio Post Office.





Man with a Falcon: TITIAN. Lent by Wildenstein & Co.

"Public Spirited" Venetian Art in Toledo

VENETIAN ART, which is running a photo-finish race with 17th century Dutch art for popularity honors in America's old master preferences, is the theme of a March exhibition in the Toledo Museum. The show, assembled by Dr. Hans Tietz, an authority on that field of art, is said to "surpass all its predecessors in richness of selection and in the high quality of the work."

Four hundred years of painting in the amphibian city are illustrated in works by artists from Paolo Veneziano to Francesco Guardi. Among the seventy works included, there are eight by the three artists of the Bellini family, eight by Titian, seven by Tintoretto and six by Tiepolo. And, in addition to the paintings, there is a selection of 27 Venetian drawings together with a section of photographs of other outstanding Venetian paintings in America which were unavailable.

For the scholars, the Toledo show is a happy hunting ground for old and new problems, for the shifting of attributions and for a test of connoisseurship. Writing of the exhibition in the March *Parnassus*, Dr. Tietz (visiting professor at Toledo this year) tells of some of the older and knottier problems posed by the pictures and outlines four new ones. An unusual painting of *St. Jerome*, lent by the Silberman Galleries, is variously attributed to Carpaccio, Gentile and Jacopo Bellini, with Tietz proffering the latter. From the Heimann Gallery, New York, are two new Titians, a *Portrait of Duke Alfonso d'Este* and a painting of a young woman at her toilet, both of which reopen the discussion of well-known Titian compositions. Another picture new to the public is *Giovanni Christ Bearing the*

Cross in a version which Tietz assures is the artist's original.

These problems, however, will be eschewed by the general public and the artists visiting the show. More important to them is the larger problem of how can any one city sustain over a period of four centuries a local art that became one of the greatest schools in history.

Dr. Tietz's explanation for this phenomenon is pertinent: "Much less than in Florence (whence most of our conceptions about art originate) is Venetian art primarily the self-expression of the creative individual; rather it is the vehicle of the public spirit. The Venetian painters are less patently individualistic; their activity is something carried on in workshops which sometimes maintained a continuity through several generations."

Theatre Arts at Mayer's

A large exhibition of theatre arts, including sketches, models and other paraphernalia of the scene designer, will be on view at the Guy Mayer Galleries, New York, from March 18 to April 13. Among those who work will be represented are Raoul Pene du Bois, Vincent Minelli, Stewart Cheney, Lucinda Ballard, Boris Aronson, and Norris Houghton.

The Mayer Gallery will experiment, during this show, with night openings, holding the gallery open until 9 P. M. on Wednesdays.

Book-of-the-Month

The Book-of-the-Month Club announces that its "book-dividend" selected for March and April is *Modern American Painting* by Peyton Boswell, Jr., editor of THE ART DIGEST.

Renaissance Portraits

PORTRAITURE, fashionable and otherwise, as practiced by artists of the Italian Renaissance, will be illustrated in a benefit loan exhibition at the Knoedler Galleries, New York, from March 18 to April 6. Proceeds from admission (\$5 on opening day, 50 cents thereafter) will go to Lenox Hill Neighborhood Association.

More than half of the 25 paintings in the show will come from the Kress collection, part of Mr. Kress' recent gift of 375 Italian paintings to the National Gallery in Washington. Other examples are loaned by Maitland F. Griggs, Jacob Epstein, Mrs. Charles S. Payson, and the Art Institute of Chicago.

Though the luxuriant and brilliant Venetian portraitists are in the majority, the show contains a good representation of Florentine, Siennese and Milanese artists. One of the most successful portraitists of all times, Domenico Ghirlandaio, is represented by his excellent *Portrait of a Florentine Gentleman*, from the Ryerson collection in the Chicago Art Institute. This sturdy work depicts a richly dressed man in three-quarter length, his face severe of mien. From the Florentine school is, also, a profile study of a young lady, billed in a former exhibition as Beatrice, the mistress of Dante. Rosselli, Franciabigio, Cosimo, Lippi and Salirati, are others with portraits in the more rigorous Florentine manner.

Two Titians, a Tintoretto, and one portrait each by Jacopo and Giovanni Bellini represent, among others, the elegant Venetian manner of portraiture, with its richer color and generally more glamorous subjects.

Raphael, master of the Umbrian school, is represented by one unusual portrait, a dolorous study of a woman dressed in mourning. The subject is *Emilia Pia de Montefeltro*, a noblewoman of the time. The other artists represented in the show are Boccatis, Roberti, Boltraffio, Beneventuto, Lotto, Veneto and Moroni, each of them with a master's version of how a commissioned portrait may be simultaneously a work of art.

Temple Purchases

THE PENNSYLVANIA ACADEMY announces its Temple Fund purchases from its 135th annual exhibition. The new acquisitions: Morris Kantor's oil, *The Lighthouse*; Charles Burchfield's watercolor, *End of Day*; Salvatore F. Biliotti's sculpture, *Suzanne*; and Walker Hancock's sculpture, *Spiral*.

Kantor's *The Lighthouse*, reproduced in THE ART DIGEST, Nov. 1, 1938, takes its place in the venerable Academy's collection after a short and brilliant career as an exhibition piece. It took the Temple Medal in the Academy Annual and the \$1,000 Clark prize in the 1939 Corcoran Biennial. Burchfield's *End of Day*, reproduced in the DIGEST (Jan. 1, 1939), shows a mining town street spotted with workers returning home from work. Walter Hancock, sculptor of *Spiral*, is a veteran prize winner and a member of the Academy faculty. Biliotti, whose *Suzanne* (in African wonder stone) is a robust, rhythmically designed semi-nude, is a graduate of the Academy and was second prize winner in the 1933 Lincoln Memorial Competition in Milwaukee.

The Academy expended this year approximately \$5,500 for purchases from the Annual.

Barrymore by Meltsner

From "The Lyons Den" of the New York Post comes the information that John Barrymore and Elaine Barrie, now reconciled in *My Dear Children*, are having their portraits painted by Paul Meltsner.

The Art Digest

Band's Old Wine

A LARGE GROUP of oils by Max Band, French artist whose work has been shown in New York on several previous occasions, is on view at the French Art Galleries, until March 23. The artist recently arrived in the United States on an extended visit.

With color that warms like old wine, Band has depicted the French and Italian countryside, its people, and its flowers in nearly thirty mellow canvases. Never the raucous note disturbs him; never does stridency intrude. His *Cello Player* is a deep brownish study composed with painterly knowledge. In *Le Vieux port au Crepuscule* a lowering dusk dims the forms and evokes in their place a mood of nostalgia. In *Fishing Port*, and *The Jewish Bride*, Band's instinct for the right harmonies results in outstanding exhibits.

Twice the artist goes into psychological studies. His *Boy with Tin Soldiers* has the sadness of a world in which youth stands sentenced to death, while his *Ecce Homo* is the artist's conception of humanity—a mere man rather than a remote god.

Pittsburgh Buys

The One Hundred Friends of Pittsburgh Art, an organization that annually purchases up to \$1,000 worth of local art from the Pittsburgh Associated Artists shows (and disperses it to the public schools), purchased eight paintings from this year's exhibit.

The oils selected are *Magnolias*, by Marcella Comes; *Portrait of a Boy*, by Margaret Edmund Jensen; *Hillside Barn*, by William E. Reed; *A Crowded Street Car*, by Alan Thompson; *Still Life*, by Helen Topp; and *Quaint Little Girl*, by Anna Belle Craig. The watercolors are *Landscape from Mercy Hospital*, by Sister M. Hilda Giegerich, and *The Maple Sugar Shack*, by Henrietta S. Gould. Three more purchases from the show were made by the Faculty Club of the University of Pittsburgh; a watercolor, *The Front Yard*, by Philip C. Elliott; and two oils, *Farm, Washington County*, by William Riggs, and *Oaxaca Woman*, by C. Kemit Ewing.

Italian Masters Extended

The Italian Old Master show, having proven itself the most powerful attraction yet presented by the Museum of Modern Art, has been extended. Originally scheduled to close on March 24, the exhibition will remain on view through April 7.

Boy with Toy Soldiers: MAX BAND. On View at French Art Galleries



Study for the Supper at Emmaus: REMBRANDT

Refugee Rembrandt Bought by An American

WHEN THE GERMAN ARMY last fall came crashing into Poland, an unnamed Polish prince, fleeing before the Blitzkrieg, gathered up some prized possessions among which was an unexhibited panel by Rembrandt that had long belonged to the noble's family. The prince brought his panel to New York and thence to the E. & A. Silberman Galleries, where Dr. W. R. Valentiner, director of the Detroit Institute of Arts and a leading authority on Rembrandt's works, examined the painting and pronounced it the study for the

head of Christ in the famous Louvre Rembrandt, *The Supper at Emmaus*.

The next chapter in this "Saga of a Refugee Rembrandt" started when it was purchased by Thomas Mitchell, Hollywood actor, who played Gerald O'Hara in *Gone With the Wind* and won the Academy of Motion Picture Arts' citation as the best supporting actor during the past year for his work in *Stagecoach*. The newest unit in Mitchell's collection is an oil on a wood panel, about 10 by 12 inches in size (reproduced above).

Dr. Valentiner's authentication reads: "The painting reproduced in this photo is, in my opinion, a remarkably expressive, original work by Rembrandt. It was painted in connection with the Christ of the *Supper at Emmaus* in the Louvre, about 1648, similar in type to the head of Christ in the Detroit Museum, and in the John G. Johnson Collection. These different representations of Christ belong to the most characteristic studies of Rembrandt at a period when he was especially interested in depicting the Passion of Christ. The painting is in a fine state of preservation."

The Louvre *Supper at Emmaus* was seen in this country in 1935 when it was loaned to the Art Institute of Chicago.

Harry Law of California

A small, individual echo of the California watercolor show at the Riverside Museum (see page 7) is the Harry V. Law exhibition, on view until March 24 at the Delphic Studios, New York. A former secretary-treasurer of the California Watercolor Society, Law is showing watercolors and oils of California.





Cafe Girl: EDNA REINDEL

New York Sees Edna Reindel After 3 Years

SINCE HER LAST EXHIBITION in New York three years ago, Edna Reindel has been living in California, where her work has been winning wide praise. Evidence of her progress in the West may be examined at the Macbeth Galleries where 19 of her recent canvases are on view until March 30. The new works, solidly drawn and of vibrant color, herald the artist's growing command of the figure, a command, to quote the catalogue, that "was in the experimental stage when we last saw her."

Miss Reindel's maturing talent is best demonstrated in *Cafe Girl*, which she has surrounded with rich color—pink in the hat and scarf, green in the gloves and flaming red in the flower. Another substantial figure study is *Victorian Burlesque*, which pictures

three husky burlesque queens possessed of the buxomness of the era of tights and gas lights. The canvas *Good Earth*, containing two figures in a wide expanse of abundant grain fields ripening under an indulgent sun, provides a transition to the landscape exhibits.

Miss Reindel in her flower pieces (there are six in the show) proves that this much-maligned subject can, with the proper approach, yield strongly designed, vibrantly alive canvases. Her blossoms, many of which are seen almost as close-ups, are bursts of vivid color, deftly controlled. The artist surrounds her blossoms with air, and manipulates light to help unify the composition and to supply variety of texture by giving a translucent glow to some of the petals and by subduing in shadow some of the others.

Epstein's Adam Arrives

Jacob Epstein's *Adam* is having as tumultuous a career as the Biblical original. Violent controversy attended its first showing in London's Leicester Galleries (THE ART DIGEST, July, 1939), and now, having been shipped to this country by freighter, it waits forlornly in charge of customs officials, because as yet no one has come to claim it. A transfer agent, however, is expected to arrive within a fortnight to claim *Adam* and start his tour of the country on a British money-raising expedition. A few days ago one of New York's tabloid newspapers carried a reproduction of *Adam* garbed in polka dot shorts—to protect reader morality.

The statue, of pink alabaster and weighing three tons, was sold in London for \$35,

000 and was later exhibited at English seaside resorts as a one-man side show. Reports have it grossing up to \$250,000 in these sensationalized exhibitions.

Relief for Our Own

Another benefit show is now hanging in New York. This time for the relief of persons within our own troubled borders, it is to provide funds for the Artists and Writers Kitchen. Under the auspices of the Artists Relief, of which John Sloan is secretary, the show, on view until March 23 at the Morton Galleries, is made up of oils and watercolors on which the artists have set minimum prices. The exhibits will be sold to those making the highest bids over the artist's price, the difference going to the relief fund.

Old Masters at New York Fair

ART ASSOCIATES, INC., the organization in charge of the old master exhibit at the coming New York World's Fair, is now completing arrangement for loans from prominent collections. Dr. Alexander Hamilton Rice, president of Associates, announces that the show will open on May 11, simultaneously with the exposition itself. General director of the exhibit is Walter Pach, writer and lecturer of note. According to Pach, the show will begin with 16th century painters, but particular emphasis will be placed on the artists of the 17th, 18th and 19th centuries.

Collections from which loans have already been secured are those of Stephen Clark, Marshall Field, William S. Paley, Mrs. Charles S. Payson, Duncan Phillips and Sam A. Lewisohn.

The 19th century works so far promised include Goya's *Portrait of General Nicolas Goye* and Renoir's *Le Pont Neuf* from the Field collection; Daumier's *Don Quixote and Sancho Panza*, owned by Mrs. Charles S. Payson; and Gericault's *The Polish Lancer*, loaned by Richard Goetz. From an earlier century is Fabritius' *St. Peter Delivered from Prison*, belonging to the Rhode Island School of Design. The Spanish school of the 17th and 18th centuries will be represented by El Greco, Velasquez, Ribera, Murillo and Goya.

Americans from the last two centuries will include Gilbert Stuart, Benjamin West, John Singleton Copley, Ralph Earle, John Trumbull, C. W. Peale, Winslow Homer, George Inness, Whistler, Eakins and Ryder.

Art Associates, Inc., which staged the successful old master show in 1939, is being served by an exhibition committee composed of Dr. Rice (chairman); Millard J. Bloomer, Jr.; Alfred M. Frankfurter; Charles R. Henschel, president of M. Knoedler & Co., and Germain Seligmann, president of Jacques Seligmann & Co. Rolf H. Waegen is secretary.

Old Masters in Newark

Next October, New Yorkers and New Jersey residents will have an opportunity to see six more of the old master paintings that were included in the San Francisco exposition, when the traveling exhibit made up by Dr. Valentiner from the old master art of the two 1939 fairs reaches Newark for a stay at the Newark Museum. The show contains 46 paintings (the bulk of which were in the New York Fair last summer) by such masters as Rembrandt, Frans Hals, El Greco, Hogarth and others.

The exhibit is at the present time in Cleveland, and it will be displayed subsequently in Pittsburgh, St. Louis, Minneapolis, and Los Angeles before coming to Newark from the 1st to the 27th of October. In announcing the exhibition Beatrice Winser, director of the Newark Museum, paid tribute to Louis Bamberger, a trustee of the museum and donor of its building, who made it possible to bring the masterpieces to Newark. "Once again," said Miss Winser, "Newark is indebted to Louis Bamberger."

Heads Oakland Art Project

George Harris has been appointed head of the Oakland, California, Art Project, taking Beckford Young's place. Mr. Young has been transferred to the administrative position held by William Gaskin on the Northern California Art Project.

Famed Frenchmen

IN A SHOW full of contrasts that are somehow harmonious, the Perls Galleries in New York, are presenting until April 5 an exhibition of canvases and gouaches by the two Maurices: Utrillo and Vlaminck. Covering a span of years beginning in 1912, the show illuminates the development of the two famous French-school painters.

The clean, orderly arrangements, the subdued colors and the neat architectural patterns of the Utrillos act as a sounding-board for the sensuously pigmented textures of the Vlaminck landscapes and flower pieces. The two temperaments, one robust and the other calm, find common ground mostly in the landscapes, many of which are moody depictions of lone, winter-filled streets.

The exhibits are "typical things (typically good, too)," wrote Emily Genauer in the *World-Telegram*. "That means," she continued, "that the early Utrillos are subtle, sometimes even profound in their tonal relationships, and austere in their pictorial architecture, while the late ones are fresh and light, but at the same time deplorably thin, and that the Vlamincks are incisive compositions brushed with strong, dynamic strokes and with resonant, sometimes vivid, pigment."

The hero of this show was for Margaret Breuning of the *Journal American*, Utrillo. After noting an absence of his occasional "post-card clichés," Miss Breuning wrote that "we realize not only the influence of Cézanne in his building up of structure and mass with color planes or rich tonal contrasts, but we feel that in Utrillo's lyrical delicacy, such as *Rue à Ecouen*, he is actually 'in the tradition,' close to the pearly luminosity of Corot." Utrillo's realism, Miss Breuning found akin to romanticism because it finds beauty in the commonplace.

Disney at Radio City

On indefinite exhibition in the New York Museum of Science and Industry in Radio City is a display demonstrating all phases of the production of Walt Disney's *Pinochio*. Included are rough layouts, sketches, stills, scripts and character drawings.

Rue à Ecouen: MAURICE UTRILLO. On Exhibition at Perls Gallery.



15th March, 1940



Rue de village sous le neige: MAURICE VLAMINCK. On View at Wildenstein's.

Vlaminck Who Paints the Unleashed Elements

WRITING IN HIS CATALOGUE FOREWORD, Louis Bromfield says that his friend, Maurice Vlaminck, "is an extraordinary and prodigious fellow," whose "force and energy expresses itself in a variety of ways—in painting furiously, in writing lusty novels, in driving a big racing car always at 100 miles an hour, in breeding big working stallions on his place in La Perche, in collecting African sculpture. . . . He is Rabaisian and violent and noisy." Bromfield recalls Vlaminck's days as a motorcycle racer, "shooting around a race course, his progress punctuated by a series of violent staccato explosions." This, concludes the noted author, "is the image which, in a way, symbolizes his whole career as a painter."

The analogy is not overdrawn. Vlaminck's

show, on view through March at the Wildenstein Galleries, is a veritable series of explosions—bursts of creamy white pigment spread thickly against the moody blue of winter skies, tufts of white bursting in trees lining a village street in winter, streaks of vitreous tans and ochres adding to the velvety richness of country landscapes.

Vlaminck's is a moody art. The ocean, blue-green and undulating, swells against retaining walls in *Entrée de port* and gently rocks fishing smacks in *Le quai*. The quiet of winter rules *Route tournante*, in which the sky is aglow with frosted luminosity, whereas, in contrast, the wind is the dominating note of *Verger sous l'orage*, in which a black, bursting sky closes down and exudes a fury that trembles in the wind-swept trees. Edward Alden Jewell of the *Times* described this canvas as "wild, austere, arrestingly personal," and grouped it with *Pleine mer* and *Rocher au bord de la mer* to illustrate his observation that Vlaminck "gets close to the spirit of the elements, so that a theme, without ceasing to be phrased in some degree in terms of objective representation, savor of the abstract."

After noting that for years Vlaminck's manner and subject matter have evinced little change, Jewell wrote that even so, "his art holds up, retaining an essential freshness and spontaneity." In the show the *Times* critic found "a quantity of striking work—forever the unleashed elements: wind, snow, air, trouble or brooding earth, the open sea, brushed with an impetuosity that compels the eye to follow where this vehement brush directs."

The whole show speaks of Vlaminck's tempestuous nature, of his lusty love of paint for its own luscious, juicy self. His canvases are almost an orgy in pigment, a symphony of rich gleaming whites, the deepest of blues, and greens and tans rich as velvet.

Appraised Bromfield: the canvases "comprise as fine a one-man show as New York has ever seen."

Appraised Jewell: "Here we have creative expression of real power and substance."



Charing Cross Bridge, London: PISSARRO

Nine Stars of France's Great 19th Century

A group of oils by nine stars in the nineteenth century French firmament comprise an exhibition on view through March at the Bignou Gallery, New York. Of particular interest are two early Gauguin paintings resplendent with green color, done when the artist was swirling in the orbit of the impressionist influence.

There are also two Cézannes, one oil each by Daumier, Fantin-Latour, Monet, and Seurat; two sparkling Pissarros, five Renoirs and two Sisleys, which provide a representative cross-section of French painting of the period, as well as an insight into the sources and methods of the individual artist. The large Cézanne landscape, *Bords de Rivière*, is an unfinished canvas in which the artist's method of construction is as excellently revealed as the construction of a skyscraper in New York at that moment when the steel framework is completed but unfaced with its stone epidermis.

Both the Daumier and the Fantin-Latour pieces are in the artists' best known manner; the former is a dark, slick-varnished study of

the courtroom; the latter a crinkly study of flowers in a vase.

One of the largest canvases in the group is a simple impressionistic study of a Spring thaw by Claude Monet entitled *Le Débâcle des Glaces*. The painting is laden with the greys of winter, which, despite the rich reds and blues of the deep woods, dominate the whole picture. Another "weather" picture is Pissarro's *Effet de Neige*, in which heavy white and neutral-colored snow weights all the forms in a village landscape. A bright-speckled view of Charing Cross Bridge in London by the same artist provides contrast; drab old London under Pissarro's gay brush looks like a bit of Paris.

To Honor Jerome Myers

The Associated American Artists will, on March 20, honor 73-year-old Jerome Myers with a special birthday party. On the same date Myers' new book *Artist in Manhattan*, reviewed on page 31 of this issue, will be published. Original drawings reproduced in the volume will be on exhibition March 20-30.

Paintings by
EDNA REINDEL

March 12-30



Mayan Mask

MACBETH GALLERY

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Mrs. Joslyn Dies

WITH THE DEATH on Feb. 28 of Mrs. Sarah H. Joslyn, Nebraska lost not only its most noted philanthropist but also one of its most important art patrons. Eighty-nine years of age when she died in her Omaha home, Mrs. Joslyn will long be remembered as the donor of the Joslyn Memorial, a beautifully designed marble structure covering two blocks and housing Omaha's active Fine Arts Society. Mrs. Joslyn, widow of the founder of the Western Newspaper Union, gave almost \$5,000,000 in 1928 to establish the Memorial. Her greatest gift came in 1929 when she sold the Western Newspaper Union and gave \$6,000,000 of the \$11,000,000 purchase price to employees associated with the firm.

"Despite her many philanthropies," the New York *Herald Tribune* reports, "Mrs. Joslyn lived a quiet life. She did not like secretaries and always answered her own telephone."

After their marriage in Vermont, the Joslyns settled in Montreal and then moved to Des Moines, Iowa, where they arrived with a total of \$7,05. Beginning a job at \$7.50 per week for an Iowa paper concern, Mr. Joslyn became a member of the firm and opened a branch in Omaha, where he also operated a hotel, and later established the Western Newspaper Union which produced inside pages (called "boiler plate" in the trade) every week for 7,500 country newspapers from California to Maine.

"The memorial built to Mr. Joslyn by his wife," the *Herald Tribune* continued, "was formally opened in 1931 after the utmost secrecy during its construction. Its plain pink marble exterior is decorated with a series of modernistic panels symbolizing the winning of the West and the evolution of the press."

Equipped for concerts, civic and social affairs, the Memorial also houses a series of beautifully arranged exhibition galleries. Governed by a board of trustees, the Memorial is under the scholarly and energetic direction of Paul H. Grumann.

Surviving Mrs. Joslyn is a daughter, Mrs. David Magowan of Scarsdale, N. Y., and three grandchildren.

National Academy Prizes

As it has for years, THE ART DIGEST will, in the next issue, reproduce all the prize winners in the National Academy's 114th Annual, on view in New York from March 15 to April 11. The prize winners, which were announced while this issue was at press, are: The \$750 Altman prize for landscape, to Chauncey F. Ryder's *Asbestos Mine*; \$750 Altman figure prize, to Abram Poole's *Young Dancer*; \$350 Carnegie prize, to Hobart Nichols' *Winter Pattern*; \$300 Adolph and Clara Obrig prize, to Ivan G. Olsinsky's *Roscoe and Linnea*; \$300 Ellin P. Speyer Memorial prize, to Wheeler Williams' *Black Panther*.

Robert C. Koepnick's *Lysistrata* took the \$200 Helen Foster Barnett prize; Andrew Winter's *Wreck at Lobster Cove*, the \$600 Palmer Memorial prize; Nicholas Comito's *Leaves and Fruit*, the \$125 Julius Hallgarten prize; Veronica Burkhar's *Kinsar's Place*, the \$175 Hallgarten prize; Hugo Ballin's *The Deposition*, the \$150 Clark prize; Soss Melik's *His Library*, the \$100 Hallgarten prize; Archimedes Giacoman-tonio's *Grandma*, the \$25 Maynard prize; Charles S. Chapman's *Escape*, the Saltus Medal; Kenneth K. Forbes' *My Wife and Velasquez*, the \$175 Proctor prize; Herbert M. Stoops' *Anno Domini 1940*, the Watrous Gold Medal.



The Holy Family: Poussin. Lent by Mrs. Samuel Sachs

Poussin's "Frozen Essence of an Idea"

How best to study the old masters is the timely hint given this month in the first American one-man show of Nicolas Poussin. With eleven oils, of which nine are new to the New York public, the serene 17th century Frenchman demonstrates the triumph of cold Gallic logic over the dizzying theatrics and grandeur of Italian art. The show is on view at the Durlacher Galleries until April 6, a benefit for the New York University Scholarship Fund.

In Poussin's day the art capital of the world was Rome, and thence he journeyed when discovered as a "find" in Paris by a contemporary poet. In Italy he immersed himself in the Italian and antique traditions, taking what he could from the art of Raphael, Titian, Domenichino and many others, but he came through a Frenchman, and his art is considered one of the foundation stones of the French classic tradition that has been operative on artists from David to Picasso.

Poussin's intellectual temperament brought balance and harmony into his art, and his mature style, which was a constant and worrying inspiration to Cézanne, is illustrated by several paintings in the present loan assembly, notably *The Holy Family*, lent by Mrs. Samuel Sachs. Here, in a distant landscape behind the frieze-like foreground, are the secrets of painting which tormented the master of Mt. Ste. Victoire, and which led eventually to the cubist movement.

The earlier paintings reveal the less familiar facets of Poussin. The Smith College *Venus and Adonis*, inspired by Venetian color and subject matter, demonstrates that the artist at no time in his eclectic career lost control of the underlying principle of classic order and cool reason. This painting, incidentally, has a striking stylistic similarity to the two huge André Derain "Venetian" nudes, seen at the Harriman Gallery in Nov., 1938.

The *Crucifixion* is an animated painting, yet its animation is held in the firm grasp of measured time. For this picture a number of spirited drawings in reproduction are included in the show to demonstrate how "Poussin disciplined an original idea until the frozen essence of it emerged in the final painting," as Walter Freedländer puts it in a catalogue foreword.

Poussin's most serene moments are ex-

pressed in the present exhibition in his lyrical *Birth of Bacchus*, lent by Mrs. Samuel Sachs, which is a deep pool of painted atmosphere enveloping statuesque gods.

Though he lived in Italy during the period of its most abandoned extravagance in art, the Baroque style, Poussin clung steadfastly to the classic principle of measured construction. He earned for himself a niche in world culture beside Corneille, and Descartes, the dramatist and philosopher most frequently linked with his name and art—men who enthroned reason on its present high pedestal in French life.

Other Times, Other Sheep

The canvas, *Wall Street, Half Past Two O'Clock, October 13, 1857*, believed to be the only existing contemporary record of the panic that blew up fortunes on that day, has been given to the Museum of the City of New York by Justice Irwin Untermyer. Painted by James H. Cafferty, who did the figures, and Charles Rosenberg, who executed the architectural elements, it is now at the museum, where brokers who went through the ringer in October, 1929, may visit it in accordance with the "misery loves company" adage.

Virginia Biennial

[Continued from page 6]

presented to the museum by the Shilling Fund; *Gale Hill* by John Carroll, one of this artist's finest landscapes.

Also: *Spring Hat* by Paul Clemens and *Reclining Figure* by Gladys Rockmore Davis, two semi-nudes which are distinguished by their command of pigment, fresh and luscious; *A Piece of My World* by George Grosz, the lone example of effective social context; *Juggler* by Marion Junkin, another strong example of painting with color; *The Wreck* by Morris Kantor, powerfully abstracted; *In the Winter Sun* by Georgina Klitgaard, sounding almost an Oriental note; *Marie Lucita and Elizabeth* by Richard Lahey, beautifully composed; *The Pines* by Sidney Laufman, a poem in green; *Railroad Bridge* by Antonio Martino, muted harmony of forms; *Beach Party* by Barse Miller, authentic American genre; *Siesta* by Doris Rosenthal, a dog and three Mexican women weave an intriguing pattern; *The First Born* by Millard Sheets, rhythmic composition in grey-blue; *Behind the Scenes* by Frederic Taubes, richly painted; *Celery Pickers* by Loran F. Wilford, filled with light; *Cow's Skull with Cat-tails* by Nicola Ziroli, best of the "cement edge" school; and *Young Woman Knitting* by Judson Smith, strength through controlled form.

Best of the "primitives" is P. J. Sullivan's *The First Law of Nature—Not Self-preservation but Love*, a sincere statement which should give sophisticates pause. Marcia Silvette leaped backward several centuries to paint *Francesca Mante*, done in the manner of the Italian Renaissance. Of the Virginia artists, Edmund Archer scores with his strongly modeled *Howard Patterson of the Harlem Yankees*. Other notable Virginia exhibits are *After the Concert* by Catherine Moonaw, *Spring in Railroad Hollow* by Alvin Hottorf, *The Barn* by Douglas Clay Houchens, *Wash Day*, and *Lookin Lak Rain* by J. Pope Jones, *Mathews County, Virginia* by William Ross Abrams, and *House in the Willows* by Allan Dudley Jones. Picked by the jury to represent Virginia in the International Business Machine exhibits at the two world fairs are Julien Binford and Marion Junkin.

Wrote Ann Cottrell, in the Richmond *Times-Dispatch*: "The Biennial in sum total is an exciting aggregation of paintings, most of which are heading in the right direction, some of them there, and others turning backward. It represents the youth and age of modern American art, sprayed slightly with the perfume of literary romanticism."

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Going Home: MERRILL A. BAILEY. First Prize in Watercolor

Watercolors Again Steal Syracuse Annual

MARCH is the month that Syracuse pays honor to its own artists with the Syracuse Associated Artists annual exhibition, the 14th edition of which is now on view at the Syracuse Museum. Oils, sculpture and crafts make up a large part of the show, but the watercolor section was the one to draw most of the praise. The jurors—Mrs. Gertrude Herdle Moore, Reeves Lewenthal and Jerry Farnsworth—reported that this is one of the strongest groups of watercolors they have seen and one that, in their opinion, excels the recent combined show of the New York Watercolor Club and the American Watercolor Society.

Carrying top honors in the watercolor section is Merrill A. Bailey's *Going Home*, an expansive winter landscape, strong and simple of design, rendered in crisp, deftly controlled washes. Bailey, a consistent Syracuse winner, may soon invade the New York arena. Next among the watercolor exhibits was Ralph Laidlaw's *Mac's Last Trip*, a quick study in wet washes of an ailing Mack truck, followed by Glenna Peck's still life called *Charleston Souvenir*, which took the Home Decoration Prize, awarded annually to an exhibit deemed best suited for hanging in the intimate surroundings of a home. Honorable mentions among the watercolors went to Lee Brown Coye, Beatrice Wose and Edith C. Noble.

In the oil section, the jury voted first prize

to Frances Cook's *Portrait Study*, a work of rich surface paint quality, and second prize to Stephen R. Peck's *The False Faces*, a still life of masks. Honorable mention in oils went to Virginia Phillips.

Mary McMillan captured the highest award in the graphic arts section with her *Mrs. Sabine Meachem*, a drawing marked by sensitive naturalism. Margaret H. Boehner and Severin Bischof took the honorable mentions in this division.

The show continues through March 31, at which time an exhibition of watercolors will be selected from the annual and circulated by the Syracuse Museum to other museums.

Art by Blind Children

On view at the Museum of Modern Art's Young People's Gallery, is an exhibition entitled *Visual and Non-Visual Art Expression*. The show is made up of the work of children who are blind or partially blind and, for purposes of comparison, those who have normal vision. Included are 80 original paintings and drawings and 63 photographs of sculpture, assembled by Dr. Viktor Lowenfeld, formerly of the Institute for the Blind in Vienna and now a member of the art department of Hampton Institute, Virginia.

The Young People's Gallery is under the direction of Victor D'Amico.

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Aldermanic Art

MODERN ART'S "money's worth" was the subject of an aldermanic investigation early this year in Milwaukee, when a disgruntled commercial artist urged the city's board of estimate to look into the doings of the Milwaukee Art Institute.

Milwaukee contributes \$20,000 yearly out of the city's treasury toward the maintenance of the Institute—but not for the cost of its exhibitions. This support would be all right with A. L. Warner, commercial artist, if the museum showed only the "good, old-fashioned stuff." But, instead, it devotes part of its efforts to showing the "childish dabblings" of such artists as Cézanne, Van Gogh, and Gauguin. Furthermore, charged Warner, the art situation in Milwaukee is controlled by a clique comprising Charlotte Partridge, director of the Layton Gallery; Alfred G. Pelikan, director of the Institute; and Howard Thomas, president of the Wisconsin Painters and Sculptors Association.

So the aldermen, who sit in on Board of Estimate meetings, decided to investigate. They journeyed to the museum, some of them for the first time in their lives. They brought with them a wide experience in worldly matters. Bill Esser, the chairman, is a plumber from the 12th ward; Clem Michalski a machinist by trade; August Preigel of the 17th is a contractor; Carl Dietz from the 10th sells insurance to people and John Schultz operates a tavern and bowling alley in the 11th ward.

At the Institute the aldermen were met by Director Pelikan, a forthright type of man and one of the leading figures in art education in America. The aldermen found that the controversy was snowballing right along, for there were nearly 100 artists, art students, and art lovers there, and also the positivistic Mr. Warner. The Institute was staunchly defended in its right to show all kinds of art by Mr. Pelikan. And its policy was warmly defended by Francesco Spicuzza, a conservative painter "with no ax to grind," who told the aldermen that "if all men had the same idea as Warner we would still be like the men who lived in cave times."

The aldermen were much bewildered. They listened, strolled around, looked at some of the art on the walls—paintings by members of the Midtown Galleries of New York. Alderman Michalski came upon a landscape by Jacob Getlar Smith showing a group of farm buildings in which the silo leaned to one side (perilously from the point of view of natural gravity) as an element in the artist's pyramidal composition. "Look at that," snorted the alderman. "The silo is leaning way over. And the price \$750. Why, I wouldn't hang the damn thing in my garage."

Meanwhile, as the Milwaukee Journal tells it, Alderman Schultz, the bowling alley man, was staring at a canvas of a church in which things were even more askew.

"I've had many a bun on in my day," growled Schultz, "but I have never seen a church like that. They ought to be pinched for showing it. A lot of this stuff is just nuts. This place shouldn't get a dime. It ought to be closed up."

Side arguments were mushrooming up fast as the aldermen looked over the art exhibit. Warner was arguing hotly with some art students who kept putting him on the spot. The Sanity in Art group, led by redoubtable Elizabeth Oehlenschlaeger, "leading sanitarian" was crying, "Ugliness has no place in art. We have enough of it in life."

Director Pelikan remained calm, forceful

The Art Digest

in his defense. The exhibit, he said, was the work of recognized American painters, most of whom have been represented recently in magazines of national circulation. Every one of them, he added, could draw in the conservative manner if he wished. Why the artist didn't was the artist's own problem. The Institute's job was to show art of all ages and all types.

Later, at a meeting of the local women's club, the issue was debated pro and con once more. Warner railed again at the modernists in art, blaming the art schools for turning out great hordes of incompetents by the "express yourself" method of instruction and thereby adding to the number of persons ripe for subversive ideas.

"These discontented, unhappy individuals, numbering today perhaps 75,000 pseudo-artists, are every one, through the medium of their poorly drawn pictures, communist propagandists if not actual members of the Communist party."

Pelikan said that the Institute's policy was to show all kinds of paintings, not to decide what is art or what is good. He called Van Gogh "one of the saintliest figures in art," and to condemn his art on the basis of his private life would mean that we must condemn Wagner's music and Oscar Wilde's prose. Howard Thomas of the Wisconsin Painters and Sculptors and head of the Milwaukee State Teacher's College art department defended the policies of Pelikan and answered Warner's "red" charge.

"I don't think you have to be afraid of modern painting leading to communism," he said, "you do have to be afraid that a small group stirring up the mob will lead to Fascism."

The exhibition that lit the fuse in Milwaukee was a circuit show which Alan D. Gruskin, director of New York's Midtown Galleries, is displaying in many of the nation's greatest museums. Included are such nationally known artists as Waldo Peirce, Doris Rosenthal, Edward Laning, Paul Cadmus, Isabel Bishop, Frederic Taubes, Paul Meltser, William Palmer, Fred Nagler—all of whom have been in most of the famous annuals and haven't thrown a bomb yet; Peirce is the only one to wear a beard.

Heavy is the crown that the museum director must wear!

Chicago Holds 44th Annual

The 44th edition of Chicago's annual for its own artists and those resident in the vicinity opened March 14 with 212 paintings and 20 sculptures. The exhibit continues for one month at the Art Institute, and will be reported in detail in the next issue of THE ART DIGEST. Following are the prize winners announced at the opening of the show:

Logan medal and \$500 prize, won by Lawrence Adams for his painting *West Side in Winter*; William and Bertha Clusman award of \$200, won by Raymond Breinin for his still life, *Brown Hat*; Mr. and Mrs. Jule F. Brower prize of \$300, won by Julio de Diego for his painting, *The Perplexity of What to Do*; Mr. and Mrs. Frank H. Armstrong prize of \$300, won by Ruth Anderson Wilber for her figure piece, *Corrine*; Municipal Art League portraiture prize of \$100, won by Christian Abrahamsen for his *Portrait Study*; Clyde M. Carr \$100 landscape prize, won by Eugene Karlin for his *Landscape*; Joseph N. Eisendrath \$100 prize, won by Bernard Simpson for his *Still Life*.



John Paul Jones: JEAN ANTOINE HOUDON

Houdon's John Paul Jones Comes Home

WHAT a former Louvre expert considers the best existing portrait of John Paul Jones, a marble done by Houdon for Philippe-Egalité, has been brought to this country by Marie Sternier of New York, and has already been acquired by an American collector. For generations the bust has been one of the treasures of the Orléans family in France.

Louis Réau, former curator of sculpture at the Louvre wrote of the bust, according to the New York Times, that "it is not only a capital work of art by this illustrious French sculptor of the eighteenth century from an artistic point of view. It has in relation to

the history of the United States, an inestimable value since it is the best portrait in existence of Admiral John Paul Jones. . . ." According to Mrs. Sternier, who acquired the bust from the collection of the Duke de Nemours, descendant of Louis-Philippe, the bust was commissioned by Philippe-Egalité when he was Grand Master of French Freemasonry and it was intended for the Masonic assembly hall. The marble appeared in the Paris Salon of 1781, the date engraved on the work. During its brief exhibition in New York, many naval officers visited the Sternier Galleries to see their hero."

pieces, depicting *Force* and *War*. The latter is dominated by a heroic figure of a warrior seated on a recumbent horse, with a small nude boy standing nearby blowing a trumpet.

Marlton Gallery Opens

A new exhibition organization in New York is the Marlton Gallery on Eighth Street. Its initial showing is a group exhibit of canvases by Irene Stry, Mira, Gerald Moore, James S. Hulme and Beatrix S. Haden.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

With the Academy annual now open, the California watercolorists showing en masse at Riverside Museum, the Whitney murals on view, and everything buzzing at the Modern Museum, it is more than a busy month; it is literally jammed.

Chapin "Second to None"

Getting right into it, the leading one-man show of the month turned out to be James Chapin's retrospective. On this show, Edward Alden Jewell of the *Times* dropped reservations and qualifications, and stated unequivocally his position. He wrote: "The show—this should be stated at once—leaves the artist's status nowise in doubt. It establishes his position as second to none in our contemporary roster. It contains some of the finest painting of our time. It signalizes creative achievement of high quality and constitutes a full and ringing American challenge. In a word, this show is the real thing."

While each of the other critics admitted Chapin's great technical skill, his genuineness, and his high accomplishments, especially in the Marvin pictures, none was as fully praiseworthy as the *Times* critic. Royal Cortissoz suggested in the *Herald Tribune* that when Chapin "adhered to his little Jersey cosmos he is most convincing." In some respects, Cortissoz found Chapin "disconcerting," but "there is genuineness about his work that is by itself ingratiating, and then it is a pleasure to survey the productions of an artist who so clearly knows his craft. To good purpose did Chapin turn away from the specious beguilements of modernism."

In effect, Melville Upton of the *Sun* and Emily Genauer of the *World-Telegram* were both impressed by Chapin's achievement, while Jerome Klein of the *Post* complained that "One leaves this show respecting the artist's ability, but not greatly moved, which is a reflection on the depth and significance of this art."

Under Old Master Spell

This has been a year in which long-absent artists have returned to the exhibition front, among them Joseph Pollet with a show at the Julian Levy Gallery. And as with other former absentees, Pollet has been changing.

He has gone through some "rather strange fluxes since the days when his vigorous impasto style admitted direct indebtedness to Van Gogh," writes Jewell in the *Times*. "He

*A Children's World: JOSEPH POLLET
On View at Julian Levy*



went to Europe and returned a smooth old master." Jewell seemed to detect a perplexing "folk" or primitive touch beneath the work: "Tintoretto oddly submerged in a melange of folk furbelow," he wrote, citing the reproduced *Children's World*.

Carlyle Burrows of the *Herald Tribune* considered this latter work as having "Re-noir-like solidity and strength translated into an effective pictorial and human characterization with richness and beauty and color."

Segall's Lamentations

And this is a season, too, for the introduction of the Latin Americans, for example, Lasar Segall of Brazil. His show at the Neumann-Willard Gallery is the first the artist has had in New York, though he has been extensively recognized in Paris and Germany. Segall's canvases are all like passages out of Exodus literature; the sad, weary lot of the world presses down upon him. His whole



*Lucy: LASAR SEGALL
At Neumann-Willard Gallery*

art is irradiated with it, the color has ancient overtones, the movement is largo; the form is weighty. With evident School of Paris influences, Segall has developed a style personal to himself and his craftsmanship is sound. The painting, *Lucy* (reproduced), is a rose-atmosphered head, tenderly handled. His *Maternity*, with more complicated pictorial structure, is eloquent of humanity. This show, incidentally, brings up trend number three for this season: the growing wave of resigned lamentation that has overcome the world's painters and particularly those of Europe.

Many Shows of French Art

Trend number four is the sudden burgeoning of French art that has taken place, here documented with the early Cézanne, *Man with Arms Crossed* (reproduced), which Jerome Klein calls "one of the memorable experiences not just of the month, but of the season. No matter how many Cézannes you have seen this one will be a revaluation."

The painting is at the Galerie St. Etienne where there is a group show of the French moderns. Other French shows, all of them of decided interest, are Picasso drawings at Buchholz Gallery; Vlaminck at Wildenstein's (see page 13); Monet at Durand-Ruel; a group show at Bignou's (see page 14); Fer-



*Man with Arms Crossed: CÉZANNE
On View at Galerie St. Etienne*

and Leger at Nierendorf's; early Joan Miró at Pierre Matisse, etc. More such shows are in the offing: Carstairs plan a Soutine show for April, and Durand-Ruel opens on March 26 a benefit French group exhibit.

The Monet show at Durand Ruel's is particularly rewarding, its selection demonstrating a painter's progress from Courbet-like early canvases to those in which the atom of white light has been smashed into a shower of glittering color.

Dept. of Flower Painting

Without any attendant fanfare, Laura Coombe Hills has sent down to New York a group of thirty pastel flower paintings for, at long last, her first New York exhibition. Miss Hills, who is now eighty years old, is an institution in New England art circles, and when her annual exhibit opens at Doll and Richards up there each year, Boston lines up in the street, for neither rain nor cold will stay Miss Hills' completely captivated following.

Her pictures at the Ferargil Galleries explain it all. There is vigor, there is flair, a sense of drama in her still life arrangements, there is boldness of color, and dexterity with the pastel medium. It is "flower painting" par excellence. No problems are undertaken, nor does Miss Hills worry her stout heart about form and those larger aspects of art. But what she does, she does with a verve that makes a good many other flower paintings in New York look like anemic echoes.

Derrick's Silent Vistas

On the conservative front, projected into the news with the opening of the Academy annual, there is a one-man show at the Findlay Galleries that worthily upholds the tenets of the academy. The artist is William Rowell Derrick; the paintings, landscapes from Maine, Vermont, and New Hampshire, plus one crepuscule of New York City, a twinkling view of the Plaza from the park.

Derrick, who was born in San Francisco in 1857, studied in France under several of the salon notables of his day: Leon Bonnat, Boulanger, and Lefebvre. He is well known in this country (where he is a member of the Academy and several other artist groups) for his paintings of the Rocky Mountains. The group on view in the present show are eloquently silent in their mood, restful paintings of huge

mountains, or wooded paths—canvases that induce reflective philosophizing and whistling. One thing, too, about Derrick: paint never gets in the way of his picture.

Three Years, Three Periods

Probably the youngest one-man exhibitor of the month is Daniel Serra (b. 1914) whose show at the Milch Galleries embraces three years painting and divides three ways. Some of the artist's work has previously been exhibited by Karl Freud.

Serra's first period is marked by a meticulous, glazed technique—remarkably mature for his age—in which the forms are hard and sculpturesque, the color like baked enamel. The second year finds Serra doing flower paintings and still lifes with color losing its hardness, handled looser and gaining in vibrance. In his most recent period the artist has gone along the borderline of surrealism, painting more evocative compositions, achieving, too, a softness and warmth, and evidently less concerned now about hiding the brush-stroke.

At his present point of development, Serra stands in a provocative position. He will be an interesting artist to watch.

More Melancholia

Karl Fortess is presented in his first show this month by the Associated American Artists where his works have cast a temporary aspect of abandonment in the far-from-abandoned, bustling gallery. The reason, of course, is that Fortess, whose work was reproduced in this magazine's recent Whitney review, paints a melancholic, desolate world. His romanticism takes place in the here and the now, his landscapes have telephone poles and 1920-style architecture and lonely roads, but they have no people: all is deserted. It is a theme that is met in the work of Kuniyoshi and Julien Levi and it is another instance [Please turn to page 34]

*Tenderness: DANIEL SERRA
On View at Milch Gallery*



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Veronica's Veil: LOUIS DLUGOSZ

Out of a Steel Mill

A YOUNG POLISH STEEL WORKER who is a part-time, untutored sculptor in clay sent one of his works to the 7th annual Western New York Artists exhibition at the Albright Gallery. A member of the jury purchased the work immediately. The young artist thereupon sent a substitute piece for the show and it too was purchased by a second member of the jury. The third sculpture was finally left alone by the avid jurymen, accepted for the show, and promptly awarded the top sculpture prize of \$50.

The hero of this rapid-fire success story is Louis Dlugosz, one of the "finds" of the art year, whose ceramic heads of fellow workers and of religious figures are done in a radically new technique of "open construction." The jurymen who discovered the artist in the process of sifting well over a thousand works down to 184, were Marie Sternier, New York art dealer, Jere Abbott of the Smith College Museum, and Carl Hersey of the art department of the University of Rochester. Both Miss Sternier and Mr. Abbott purchased a Dlugosz sculpture.

As a child Dlugosz worked in clay taken from the riverbank near his home in Lackawanna, New York, and later, when laid off at the mill, he went to continuation school to learn more about handling clay and firing. While working in the steel mill, Dlugosz developed his new technique of rolling clay into varying sized bars and constructing heads which are like welded structures in which the lines of force are made an eloquent vehicle for deep religious feelings.

"Sculptor Dlugosz thinks there should be a return to objectivity in religious art which is for the most part now a sentimental imitation of older forms today," writes John Hagerty of the Albright Gallery. "His *Veronica's Veil*, *Christ the King* and the *Head of the Blessed Virgin*, bought by Marie Sternier, are among some of the best religious sculptures to be done in a century."

With Dlugosz' story hitting the front page of the New York City newspapers, other

prize-winners at the Albright annual were somewhat over-shadowed.

Second prize in sculpture (\$25) went to William Ehrich for his *Return*. The \$50 Raeb memorial prize for drawing went to Donald Burns for *Cherry Valley*, with honorable mention accorded Edward R. Aschbacher for his *Old Chicken House*. The \$25 print prize went to Niels Yde Andersen.

The top cash award, the \$100 Patterer society purchase prize awarded for "the most meritorious group of works by one artist" was voted to Clifford P. Westermeyer, and his *Plaza de Toros* was designated for purchase for the museum's permanent collection. The Evans memorial prize of \$60 for the finest painting went to Louise W. Robbins for *Zulu and Pickanini*; the \$25 landscape award to Edward R. Aschbacher for *Deserted Village*; honorable mention to Donald W. Burns for *Farm's Afire*; \$25 flower painting prize to Ruth E. Hoffman for *Cyclamen*; and the \$25 watercolor prize to Robert N. Blair.

Carved in Primavera

MARY OGDEN ABBOTT is having a first showing of her wood carving at the O'Toole Galleries, New York, until March 25. The Abbott exhibits encompass a surprising range, beginning with small figurines and ending with *The Hunters' Gate*, a nine-foot teakwood gate, carved on both sides and fitted with a bronze lock of the artist's own making.

The design, built up of great swirls of wood and seated figures surrounded by animals, is distinctly Oriental, reflecting Miss Abbott's extensive travels through the Far East. The same note is sounded in *A Goddess in Primavera* which has the twangy flavor of an Oriental orchestra. Almost eight feet high, the *Goddess* is carved with a commingling of the techniques found both in round and in relief sculpture. The wood has yielded to the artist's cutting tools with grace, the body emerging with rhythmic naturalness.

Goddess in Primavera: MARY O. ABBOTT



The Art Digest



Featured in the artist's recent one-man show at the California Palace of the Legion of Honor, San Francisco, Tom Craig's oil, Clotilde, or The Pale Flower, has been purchased and presented to the museum's fast growing contemporary American collection by one of its chief benefactors, Mr. and Mrs. H. K. S. Williams. An account of another notable Williams' gift to the museum is reported below.

* * *

The Williams Gift

SEVENTY-TWO OIL PAINTINGS representing the older European schools and collected during many years of residence in Paris have been presented to the California Palace of the Legion of Honor, San Francisco, by Mr. H. K. S. Williams. The paintings will be placed on special exhibition March 16, together with other gifts from Mr. Williams and the late Mrs. Williams, and the group will be known as the "Mildred Anna Williams Collection."

Prior to their recent arrival in San Francisco, the paintings hung in the Williams' home in Paris, where the donors' cultured taste and wide interest in the historic schools of art resulted in an extensive art collection. From the French Barbizon School are fine examples by Corot, Daubigny, Diaz and Jacque. Prominent among the landscapes is a Constable, *Artist's Home on the River Stour*, exemplifying this artist's work at its best. Pissarro is seen in a charming *quai* scene; Daubigny's afternoon study has the quiet communion with nature that characterized the Barbizon painters.

The North is represented by a Rubens portrait, a character study by Verspronck, and an anonymous painting of the Hals school. In addition to these there are several Dutch landscapes and genre paintings by well known masters. The English portrait school is amply represented by Reynolds, Raeburn, Hoppner, Romney and Lawrence, while the later Italian school is found in the Venetian canal scenes of Guardi and Caneletto, a Longhi carnival, and Roman ruins by Pannini.

From a Modest Donor

A generous, anonymous Bay Region art collector has donated seven modern French paintings and a bronze head by Despiau to the San Francisco Museum. The paintings, all of which were shown in the recent exhibit there of art owned in Bay Region homes, are: *Still Life*, by Renoir; three Van Goghs, *Ploughed Field at Sunset*, *The First Steps* and *Mme. Ravoux*; *Mother and Child* by Picasso; and a landscape by Derain.

Gone to Oregon

A LEHMBRUCK SCULPTURE, a Utrillo landscape and a painting of *Moving Day* by Mervin Jules have been purchased by the Portland Museum of Art out of funds from its Ella Hirsch bequest. The purchases mark the beginning of a definite plan of using the bequest money for, first, "the acquisition of works by modern masters as well as outstanding work by lesser known artists," and, second, "to acquire slowly, supreme examples of the art of the past, when these are available, with special emphasis upon oriental art."

The Lehmbruck bronze nude, *Standing Woman*, is the large figure which stood in the court of Masterpieces of Art building at the New York World's Fair. It was chosen after comparison with another Lehmbruck bronze which was featured in the contemporary European show at the San Francisco fair. The two were displayed in the museum during December. "As far as the museum was able to determine," writes Walter Gordon, assistant director, "the public choice corresponded to that of the director and the acquisitions committee." The selected figure was done in Paris in 1910, one of the most fertile years in the tragic Lehmbruck's life.

The Utrillo painting, *The Citadel at Montrouil*, is an example of the artist's so-called "white period," done also in Paris during 1911.

The Mervin Jules painting marks the museum's entrance into the less-charted field of paintings by contemporary Americans. The 30 year old Jules, in sharp contrast to the Frenchman, Utrillo, who paints visual delights, is interested more in the economic maladjustments of his time. His canvas *Moving Day* expresses the insecurity of the times, depicting a dispossess proceedings against a miner and his family. Dark tonality, dense greys, sharp reds and blues and angular shapes all contribute to the dark indictment.

Standing Woman: LEHMBRUCK



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20 South Street: REGINALD MARSH (Watercolor)
More Spontaneity and Clarity of Color

Marsh Leaves Burlesque for Opera

REGINALD MARSH's hectic but powerfully drawn world of New York loafers and pleasure-seekers is once again on view at the Rehn Gallery, this time in the watercolor medium instead of tempera. The new paintings show a marked progress in the direction of lightening up the erstwhile black-out of a Marsh painting.

There are 18 new paintings in the present show (on view through March), and a large number of tiny expert figure drawings, several of Marsh's highly regarded, austere copper engravings.

Coney Island has been neglected by Marsh this year, and there is only one of his famous burlesque scenes. In startling contrast to these former haunts, the present show contains several pictures of the opera and one painting of the Stork Club, super meeting place for Manhattan's cafe society. However, Marsh still haunts the waterfront, the dime-a-dance halls, and shooting galleries, and he still paints the city's misshapen dolls and molls, keeping

touch with both the one-third and one-ninetieth of the nation.

For their light, their color and their generally powerful organization the two paintings, *Golden Horseshoe* and *20 South Street*, are outstanding in the new group. The former picture, a broadly designed composition that is full of animation of people—said animation being mocked and repeated in the baroque gilding on the boxes—is done in a few simple colors which give the painting vitality. The painting of South Street loafers is filtered by a weaving sunlight that projects each of the languid forms into a spatial reality.

In the painting, *Memories of the Stork Club*, Marsh achieves his old time movement and even more so in the wild view of Rockefeller Center's skating rink, *Prometheus in Rockefeller Center*, where Manship's floating folly presides over something akin to a jam session on skates. In these and several others the artist has achieved more clarity of color and spontaneity than in his tempera work.

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Art of Iran

THE GREATEST EXHIBITION of Persian art ever held on this hemisphere, a 10-million-dollar show rivaling in magnificence the memorable Persian exhibit nine years ago in London, opens mid-April at the old Union League Club building in New York. Sponsored by the American Institute for Iranian Art and Archaeology, the show is being assembled by Professor Arthur Upham Pope, who also planned the 1931 London exhibit. It is for the joint benefit of the Iranian Institute and the Institute for the Crippled and Disabled.

Five of the world's ten most famous Persian carpets, woven in the high Persian plateau where centuries ago Omar Khayyam strummed a song to rich living, will feature the huge display of ceramics, miniatures, textiles, engraved metals, carvings, lacquers and other objects. More than 60 private collectors and 37 museums are contributing.

Special lighting effects and decorations will transform the dank halls of the former clubhouse, located across the street from St. Patrick's Cathedral, into a sparkled setting for the magnificent display of six centuries of Iran's art. One purpose of the show is to demonstrate the immortality of spiritual values to a racked world. "Persian civilization has repeatedly suffered a fate worse than Poland, yet its creative spirit has ever risen from disaster," states Professor Pope. "Immediately after Ghengis Khan laid low the cities of Iran in 1224, the Persians undertook some of their greatest works of art. Thus Persia is a courageous expression of the eternal supremacy of the mind and of spiritual values."

Floyd Davis Exhibits

Inheritors of a tradition built up by important names in art, illustrators are, through the wide distribution of their art, a major influence in the aesthetic life of most Americans, and, in many cases, produce the only art seen by millions in outlying districts.

Generally conceded to be at the top of contemporary illustration's ladder, is Floyd Davis, whose original drawings and paintings are being exhibited in the galleries of the Chouinard Art Institute in Los Angeles until March 23. Davis' illustrations, wrote Arthur Millier in the *Los Angeles Times*, "stress character through sharp portrait draftsmanship and through his power to organize many figures into coherent compositions. They probably owe their remarkable quality, however, to that liberation which comes when an illustrator is given the chance to do those things he really likes."

Art Teachers Hold a Rebuttal

Many have been the accusations that the art teachers in New York City's public schools are incompetent as artists. To answer this accusation the Art Teachers Association of the High Schools of New York City has organized a show of oils, watercolors, drawings and sculptures (on view at the Uptown Galleries until April 5) which is, the Association announces, "calculated to show that they are essentially creative artists anxious to be judged and evaluated solely on a basis of artistic competence and creative ability."

Warren Baumgartner

A misspelling of Warren Baumgartner's surname appears on page 8 of the Feb. 15 issue of THE ART DIGEST in the story of the New York watercolor annual and in the caption under Mr. Baumgartner's prize winning painting, *Madame Lachat*, which took the \$100 Clara Obrieg award. Sorry, Mr. Baumgartner.

The Art Digest

Auction Calendar

March 21, Thursday afternoon, Parke-Bernet Galleries; from the collections of J. Carson Moore and others; 16th, 17th and 18th century arms and armor; an important steel treasure chest; 18th century Flemish tapestries. On exhibition from March 16.

March 23, Saturday afternoon, Parke-Bernet Galleries; from various owners; English furniture, Georgian and early American silver, Imperial Russian silver by Carl Fabergé; Oriental rugs; art objects. On exhibition from March 16.

March 27 & 28, Wednesday and Thursday afternoons, Parke-Bernet Galleries; from the estates of the late Mrs. George Gordon King and others; standard sets, autographs; important collection of American maps and general literature. On exhibition from March 23.

March 28, Thursday afternoon, Parke-Bernet Galleries; from the collection of the late Katherine Cole Smith; Early American furniture, American & English pewter, Staffordshire; Oriental Lowestoft; Oriental rugs. On exhibition from March 23.

March 29 & 30, Friday & Saturday afternoons, Parke-Bernet Galleries; from the collection of the late Frederick K. Gaston; Early American glass including unusual specimens of South Jersey, New York State, New England, Steifel and Mid-Western varieties. On exhibition from March 23.

April 4, Thursday evening, April 5, Friday afternoon, Parke-Bernet Galleries; from the collection of H. Leonard Simmons; paintings by living artists, most notably Robert Brackman, Jon Corbino and Robert Philipp; canvases by older artists; Syro-Roman glass; Chinese sculptures & pottery; Persian miniatures & bronzes. On exhibition from March 30.

Acquisitions

Following is a check-list of recent interesting acquisitions by museums and other collections in America. The name of artist and title of work precede the name of the buyer:

BERARD, CHRISTIAN (Fr.), *Portrait of René Crevel*, Albright Art Gallery.
REDON, ODILON (Fr.), *Vase of Flowers*, Albright Art Gallery.
LEBUDSKA, L. (Am. Contemp.), *Aurick Bucks and Zebras*, oil, Albright Art Gallery.
PRENDERGAST, MAURICE (Am.), *The Beach*, oil, Albright Art Gallery.
COURBET, GUSTAV (Fr.), *The Grandmother (Madame Robin)*, oil, Minneapolis Institute of Arts.
GLACKENS, WILLIAM (Am.), *The Drive, Central Park*, oil, Cleveland Museum of Art.
CRAIG, TOM (Am. Contemp.), *Clotilde, or the Pale Flower*, oil, California Palace Legion of Honor, gift of H. K. S. Williams.

Edward Davis at 48

Edward A. Davis, known for his designs of church windows in New York and Canada, died Feb. 24 at his home in Wanamassa, N. J., at the age of 48. Mr. Davis was a member of the New York Society of Miniature Painters.

Late Prices from the Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries.

Paintings

El Greco: <i>Ecce Homo</i> (P-A, Lustenice) C.	
Ferndon	\$ 525
Cranach: <i>Christ</i> (P-A, Lustenice) Dr. Wal-	
ter Cohen	1,200
Lawrence, Sir Thomas: <i>Princess Clementine Metternich</i> (P-A, Lustenice) G. Strauss ..	1,000
Ruysdael: <i>River Landscape</i> (P-A, Lustenice) ..	700
Breugel (the Elder): <i>The Feast of the Three Holy Kings</i> (P-A, Lustenice) ..	500
Teniers (the Younger): <i>Interior of an Inn</i> (P-A, Lustenice) ..	350
Van Dyck: <i>Portrait of a Man</i> (P-A, Lustenice) ..	725
Jongkind: <i>Rue de Vieux Paris</i> (P-B, Hyde, et al) ..	775
Rousseau, Theodore: <i>Marais dans une Plaine Boisée</i> (P-B, Hyde, et al) ..	825

Corot: <i>Le Lac</i> (P-B, Hyde, et al) M.	
Knoedler & Co.	1,700
Greuze: <i>La Priere</i> (P-B, Hyde, et al)	
Charles Sessler	1,500
Gainsborough: <i>Lt. Daniel Hotroyd</i> (P-B, Hyde, et al)	900
Vibert: <i>Le Medecin Malade</i> (P-B, Hyde, et al)	800
Bouguereau: <i>La Tricoteuse</i> (P-B, Hyde, et al) Andrew L. Stone ..	875

Furniture, Tapestries, etc.

Louis Philippe: gilded silver service (P-B, Heller, et al) ..	\$2,055
Gobelins: 2 silk woven tapestry panels (1700) (P-B, Heller, et al) A. M. Adler.	1,120
Nuremberg: millefleurs tapestry (1600) (P-B, Heller, et al) ..	1,000
Paul Starr: gilded silver garniture (P-B, Heller, et al) James Robinson ..	780



Olympia: ROBERT PHILIPP. Logan Prize Winner in 1936

American Artists in New York Auction

THE HIGHLIGHT of the auction calendar for the next three weeks is the sale on April 4 and 5 of the collection of H. Leonard Simmons. The Simmons sale, at Parke-Bernet, will be under the close scrutiny of dealers, artists and collectors associated with the contemporary American art scene, because it is one of the comparatively rare dispersals at which top-flight, prize-winning canvases by contemporary Americans will be evaluated by uncompromising auction bidders. Jon Corbino, Robert Brackman and Robert Philipp are among those whose canvases will be sold.

But before this sale, the Parke-Bernet Galleries will conduct six dispersals, offering a wide variety of furniture, decorations, art and literary property. On March 21 Flemish tapestries of the 18th century and 16th to 18th century arms and armor will be sold. The March 23rd bidders will compete for ownership of English furniture, Georgian and American silver and examples of silver by the Russian court jeweler, Carl Fabergé. A Kirman hunting carpet and a silver pitcher by Paul Revere are of special interest.

On March 27 and 28 literary property, (including autographs and American maps) is the feature, with a second sale on the 28th offering early American furniture, American and English pewter and Oriental rugs. Glass from most regions noted for their early American work in this medium holds the spotlight

in the Gaston sale, scheduled for the 29th and 30th.

The painting sale falls on April 4 and 5 with Americans in headline roles. Robert Philipp is represented by three canvases, including his *Olympia* (reproduced above) which took the \$500 Logan prize when it was shown in 1936 in the Art Institute of Chicago. There are four flower still lifes and a portrait head of a child by Jon Corbino, and a still life, a landscape and two nudes by Robert Brackman.

From other generations of American painters are works by George Luks, George de Forest Brush, William M. Chase, Duveneck, Crane and Murphy. Representing European schools are canvases by Thaulow, Couture, Boudin, Fantin-Latour, de Chirico and Boldini.

Landscapes by Bohm

C. CURRY BOHM, who took the \$200 Rector Memorial prize in this year's Hoosier Salon, is exhibiting his work during March in the Arts Building of Ball Teachers College, Muncie, Ind. The show contains 45 oils and watercolors, landscapes predominating.

All marked by the artist's joy in the manipulation of pigment and his command of mood, the landscapes recapture the rugged aspect of the Great Smoky Mountains of Tennessee and North Carolina, the soft quiet of snow-blanketed Wisconsin woodlands and the rolling, treed expanses of Indiana's Brown County.

Bohm is attuned to the exact nature of the four seasons, and his show attests to his ability to set down on canvas the salient attributes of each. Included are several views of springtime landscapes, which, when previously shown in Chicago, brought from Eleanor Jewett of the Chicago Tribune the description that "the fruit trees buried in delicately colored blooms are like dreams tied to earth; a breath and the thread will be cut, the magic vanish."

A member of Indiana's famous Brown County Art Colony, Bohm has for six years conducted his own landscape school.

Art Defined

"Art is that human activity which has the fervor but not the sanctity of religion." — Thomas C. Colt, Jr.

THE PRINT MAKERS: OLD AND NEW



Winter on the Creek: HARRY GOTTLIEB (Silk Screen Print)

Harry Gottlieb Exhibits Silk Screen Prints

PAYING TRIBUTE in his catalogue foreword to Anthony Velonis who pioneered in silk screen research for the WPA, Harry Gottlieb is staging, until March 17, the first one-man show of exhibits in that medium. On view at the A. C. A. Gallery, New York, Gottlieb's prints dramatize the range and the possibilities of the medium, which, many contend, will bring to the color print some of the popularity it enjoyed under the skilled handling of Messrs. Currier and Ives.

Gottlieb's exhibits range from *On the Beach*, a comparatively simple composition marked by the bold colors of a color-block print, to *Winter on the Creek*, reproduced above, which has the rich surface quality of a gouache. Jerome Klein of the *Post*, in addition to describing *Winter on the Creek* as the subtlest print and *Another Day* as the "most powerful," wrote that the show was "splendid" and "should give a great impetus to a new popular art."

"These are very exciting pictures," wrote Emily Genauer in the *World-Telegram*. "Their colors are brilliant, the range of their tones amazingly wide. Gottlieb brings to them his familiar talent for spirited design, his decorative flair that can make even a study of strikers a pleasing embellishment for one's walls without detracting from its message."

An educational feature of the Gottlieb show is a set of progressive proofs showing the nine stages in making the print, *Rock Drillers*, on loan from the WPA Art Project. Gottlieb's silk screen and accessory equipment are also on view.

* * *

The flexibility and range of the medium is further demonstrated in the group show which opens March 18 at the Weyhe Gallery and continues through the first week of April. Anthony Velonis, Hyman Warsager, Ruth Chaney, Eugene Morley, Mervin Jules, Elizabeth Olds, Bernard Schardt, Herbert Pratt, Augustus Peck, Hananah Herari and Harry Sternberg, several of whom are included in the Springfield Museum show, are the exhibitors.

As varied in subject matter as the favorite

themes of the artists, the silk screen prints run the gamut of effects described by Exhibitor Velonis in his *Art for the Millions*: some "have the richness of an oil painting with its luminous, thick pigment quality," or "the matt yet vivid surface of a tempera;" while others have "the thinness of a water-color . . . the crispness of a wood cut, the softness of a lithograph, or the accidental blendings of a monotype."

Jac Young Dies

C. JAC YOUNG, noted American etcher, died on March 4th at his home in Weehawken, N. J., at the age of 59. He had been ill for six months.

Born in Bavaria, Young had lived in America since infancy. He took his early training at the National Academy, following this with study under Robert Henri. Though known both as a painter and as an etcher, it was in the latter field that Young preferred to work and earned his widest reputation. His prints won him awards in many Eastern exhibitions, including those held at the Brooklyn Museum and the Salmagundi Club. His canvases, exhibited in prominent New Jersey shows, won numerous honors.

The Los Angeles and Brooklyn museums, the Smithsonian Institution, the Yale and Corcoran galleries, among other organizations, own Young's works. He had been, since 1927, treasurer of the Artists Fellowship, and since 1928, treasurer of the Society of American Etchers.

Surviving are his wife, Mrs. Blenda Sophia Young; a son, Howard S. Young; a grandson; and a brother, Peter D. Young.

Biblical Engravings for Brooklyn

Brooklyn's new Central Library was given a portfolio of engravings by Henri Frederic Schopin depicting Biblical scenes. The gift was made by Justice Meier Steinbrink of the Supreme Court, Brooklyn. The artist, who died in 1880, was born in Germany of French parents.

Silk Screen Prints

ONE OF THE TRANSFORMATIONS wrought by the Federal Art Project was the evolving of a fine arts medium out of the silk screen process that, for 25 years, has been used commercially for color reproductions. Officially welcoming the medium to its new and higher status is an exhibition at the Springfield Museum, the first museum show devoted exclusively to prints produced by this process. On view until March 31, the exhibition was organized by Elizabeth McCausland and Edward Landon, in co-operation with the Artists' Union of Springfield.

The first of the three sections into which the show is divided is instructive in nature, consisting of a group of twelve prints by artists working on the New York City Federal project. The development of two of these prints is traced from the original drawing through the color separations and the progressive proofs to the final, multi-colored print. Technical photographs of the artists at work in every stage of the process supplement this educational section.

The process, as demonstrated, is simple in principle, yet through the use of both opaque and transparent colors, it has wide range and considerable flexibility. Effects ranging from color block printing to gouache-like finishes are possible, depending on the pigment itself and the number of colors used. Equipment consists of a frame in which an area of silk cloth is stretched taut. On this silk the artist traces his design (or those parts of it which are to receive a specific color), blocking out, with paper or with a glue solution, all areas not included in the design. Paint is then poured onto the screen and with a squeegee pushed over the surface and forced through the silk mesh onto the paper which is placed beneath it. The process is repeated for each color, two to nine being the usual number used. The final result brings to the market original works of art in color, at prices prevailing in the black and white print field.

The second section of the Springfield show consists of 23 prints by artists well known in contemporary art, and the third comprises exhibits by members of the Springfield Artists' Union.

Two of the New York prints on view are by Anthony Velonis, under whose direction the WPA did much pioneering in the medium. One of Velonis' prints, *Unloading Fish*, is a highly simplified dock scene with the figures and background buildings reduced to elemental shapes. The other, *Gathering Logs*, is more naturalistic.

The Springfield exhibitors include Ruth Chaney, Harry Gottlieb, Hananah Herari, Mervin Jules, Elizabeth Olds, Bernard P. Schardt, Sylvia Wald, Hyman Warsager, Chet La More, Joseph Leboit, Louis Lozowick, Bernice Mandelman, Eugene Morley, Leonard Pytlak, Mildred Rackley, Edward Landon, Pauline Stiriss, Donald Reickert, Philip Hicken, Mary Wall Newman, Lottie M. Catok, Margaret C. Schadt and Adolf Aldrich.

Philadelphia Print Annual

The Philadelphia Print Club's 14th annual exhibition of wood-engravings, woodcuts and block prints opens in the Club's galleries on March 25 and will remain on view through April 13. The show carries two \$75 prizes.

The Art Digest



Entombment: BOARDMAN ROBINSON

Boardman Robinson, Pioneer in Social Context

BOARDMAN ROBINSON's draughtsmanship, which accounted for many of the most incisive newspaper cartoons of the 'teens and 'twenties, and which has since turned to problems more aesthetic in character, is represented in an exhibit of watercolors and drawings by the artist at the Walker Galleries.

The show, on view until March 23, is the artist's first New York exhibition in more than a decade. Though it includes several outstanding drawings from the earlier period, when Robinson was drawing for the *Sunday Tribune*, *Harper's* and early left wing magazines such as the *Masseur* and *The Liberator*, the bulk of the exhibition is recent work. Since his cartooning days Robinson has devoted himself largely to teaching, first at the Art Students League and, at present, at the Colorado Springs Fine Arts Center. In that time, Robinson also painted several successful murals.

From Robinson's cartooning days probably the outstanding exhibit is the drawing called *The System Investigates Itself*. Pictured as a powerful, simian-like creature with huge frame and bulging muscles, the "System" sits up in a luxurious, canopied bed scratching

itself like an ape—the epitome of unfeeling but slightly irritated brutality.

Robinson's brush roams over a far field in the present exhibit, and the cartoons are in the minority. The Rocky Mountains account for several jaggedly-constructed, boldly designed drawings. Two men conversing, a scene in a London pub, visitors at a Zuloaga show at Knoedlers', quick portrait studies of celebrities, illustrations for *The Idiot* and *The Brothers Karamazov*; several religious studies, and two mural sketches provide inspiration for other designs. In his recent work the more abstract element of design becomes a powerful governing influence on Robinson, especially in the watercolors where line weaves a heavy black supporting pattern, like the leading in Gothic stained glass windows—following and defining abstract form in rhythms that tumble with motion.

Robinson's command over bulky form is exemplified in his head of *Jo Davidson* and *Blind Woman, Key West*; his keenly sensitive observation in the haunting study, *Turkoman*; his ease with design in *Conversation*, each of these qualities reaches a climax in the eloquent, *Two Civil Prisoners*.

The Flowers of Van Veen

Flower paintings by Pieter Van Veen, veteran American artist who once carried the paint box for Van Gogh, will be on view at the O'Brien Galleries, Chicago, from March 18 to April 10, during the annual Chicago flower show. It is Van Veen's first exhibit of his paintings in Chicago in several years.

The artist, well known for his French landscapes and his series of Gothic cathedrals, has spent the past five years in California and the Northwest. Previous to that he lived for forty years in Paris, spending several months each year, however, in New York City. His work is represented in many public and private collections here and abroad, and he has held one-man shows at the National Gallery, Washington, the Albright Gallery in Buffalo, the Toronto Museum and the Youngstown, Ohio, museum. In 1923 Van Veen was made a Knight of the Legion of Honor by the French Government. At 65 the Holland-born artist carries his 6-feet-3 with the robust vitality of his sturdy race, looks back upon the giants of France's great period and predicts the next flowering of art in America.

Cézanne of the Cinema

Ella Kazan, an actor currently appearing in Clifford Odets' *Night Music* in New York, sought a Hollywood rôle several seasons back, the *Herald Tribune* relates, and his first obstacle was his name. The consonant K with Kazan's other letters distributed as they are is particularly discordant to an industry that glitters with the throaty gutters such as Garbo, Gable, the lure in Myrna Loy, the half-whistle in Mae West, the swoon in Simone Simon.

So Kazan was promptly sent to the "name changing department" where an expert briskly thumbed through directories. He found the name Cézanne—it better fits Kazan's crackling personality—and he looked further, among the E's, hitting upon the first name Elliott—Elliott Cézanne. "How do you like it?" he asked the actor. Kazan protested; there was a famous painter named Cézanne.

"Think nothing of it," he assured, "after you've been in the pictures a few years people won't even remember the other Cézanne." Kazan (alias Cézanne) soon deserted Hollywood for the Group Theater.

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The Annunciation: 14th Century Flemish Wood Carving

Saints and Madonnas Herald Easter Season

HERALDING THE EASTER SEASON the International Studio Art Corporation Galleries have assembled an impressive exhibition of wood sculptures, most of them by anonymous carvers of the Gothic and later European periods. Titled "Saints and Madonnas," the show has been drawn from the vast Hears Collection, part of which is being dispersed by the International Studio Galleries. The exhibits are enhanced by a setting of lush greenery which strikes the note of Easter and Spring and adds depth to the surfaces of the aged woods of the carvings.

One of the prominent pieces in the main gallery is a French pulpit of carved oak, an ajour work of the 15th century. Of a seasoned surface that is soft and rich, the pulpit is set against windows so that light can dramatize the rhythmic and delicate open-work carving of its panels.

Another exhibit of importance is an early 16th century Flemish altar of carved oak, designed in three sections, each portraying scenes from the life of Christ. The carvings, seen under gilt open-work canopies, are in deep relief, and depict, in the center *The Crucifixion*, on the left *The Entombment* and *The Resurrection*, and on the right, *The Flagellation* and *Christ Bearing the Cross*. Formerly in the von Bosch collection in Mettlach, the altar is enlivened by profuse decoration, each scene containing a wealth of detail.

A simpler theme motivates *The Annunciation*, reproduced above, a work emanating from the studio of a 14th century Flemish artist. The two kneeling figures, their poses indicating their respective roles in the his-

toric drama they are enacting, are handled with sincere religiosity. The folds of their robes are simple, strong and graceful, and their faces are lighted with the deep-felt joy that accompanies participation in events surcharged with religious significance.

Another exhibit, *The Deposition*, a 15th century example of the Franconian School, stages the tragic ending of the drama begun in *The Annunciation*. The Virgin, St. Magdalene and St. John, all bent by great sorrow, hold the body of the dead Christ.

Western Watercolors

[Continued from page 7]

expansive in design, so clear in tone (and yet so subtle in both tonality and texture), many of his fellows may be working for the same effect. Possibly it is because there is so much of Oriental flavor in California that the influence of Chinese art somehow makes itself felt. And yet there are few things in the exhibition that are patently derivative from either Sheets or the Chinese."

For Miss Genauer, the prize piece of the whole show was Sheets' new *Road Home*. "Design in this," the *World-Telegram* critic appraised, "is less obvious than it used to be in most of his things. Tone is more restrained than heretofore, and yet, at the same time, it has a new richness and depth. The whole approach is less theatrical but infinitely more sensitive and spiritual."

Characterized as "fine things" were the exhibits of Phil Paradise, Milford Zornes, Thomas Craig, Clem Hall (whose *Law and Order* "manages to be dynamic and forceful despite its delicate, almost abstract treatment"), Hardie Gramatky and Karl Baumann. Miss Genauer described as "quite apart from the others in mood and approach" the pictures of Herman Volz, whose *Gas Tank* "is a crisp, geometric pattern of brilliant, unpatterned areas," Carl Beetz, whose studies of race track touts and gamblers are "grand bits of witty and keenly felt characterization," and Fletcher Martin, whose *Dull Evening* was liked unanimously by the critics.

Burrows in the *Herald Tribune* described Nick Brigante's *Impenitent Man* as the "most spectacular" work in the show, "ingeniously exhibiting the Chinese feeling for landscape with figures recalling Piero de Cosimo." For special mention he chose, in addition to the displays of Fletcher Martin, Millard Sheets, Tom Craig and Lee Blair, the *Last Supper* by Everett L. Bryant, *Thoroughbreds and Pinto* by Phil Paradise, *Handsome Trouble* by Emil J. Kosa and *Three Fish in a Pan* by Tom E. Lewis.

[Ed.—Well done, Western artists; but why not make it an annual?]

Bostonians to See Picasso

Boston is to see the large Picasso show, assembled by the Museum of Modern Art and the Chicago Art Institute, from April 27 to May 23 at the Boston Museum. The show is being brought there by the Institute of Modern Art, which is temporarily waiving its policy of exhibiting only staff-picked works.

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The Art Digest

The Field of American Art Education

Via the Laundry

NO LAUNDLY BUSINESS, but tlemendous demand for tieees, some Chinaman is wailing in the neighborhood of Cooper Union in New York. That's because William D. Allen of the Cooper Union museum and art school recently said, "Art students can improve their painting technique by studying the flow and rhythm of the brush strokes on Chinese laundry checks."

"China's handwriting is a short cut to a truly American art," continued Allen. "The brush stroke in painting is as fundamental as setting-up or breathing exercises in attaining perfect health."

"Which stroke you put on paper first, and which comes next, may seem relatively unimportant, but it is true that the brush stroke affects the composition of any kind of art. Correct use of the brush teaches the technique of knitting the composition together, lending balance and symmetry to the work."

"For thousands of years children in China have been learning the fundamentals of painting by learning to write. While the American approach to painting is entirely individualistic, in China the teaching is based on certain formulated standards, springing from skillful use of the writing brush.

"The purpose of this instruction is not to encourage the painting of pictures that look Chinese or to examine the dainty traditions of Chinese art, but to explain the principles of the 'bold stroke,' or ideograph school, an extremely simple Chinese style little known in America. By writing, just as the Chinese would, such picture-words like 'mountain' in three brush strokes, or 'eternity' in six strokes, the art student should gain a degree of skill with the brush which would prove generally useful in improving watercolor, gouache or even oil painting technique."

The New Mexico Heritage

Under the direction of Marjory Wintersteen, the New Mexico State Teachers College has scheduled a busy summer program, the goal of which is to tie-in New Mexico art with New Mexico life. The College is offering students three courses, two of them of two week's duration and the other of eight weeks. The two-week courses are in landscape and mural painting, and in crafts; the longer course is in art education and costume design.

The philosophy of the College's art department, Miss Wintersteen reports, is based on the premise that (1) "teaching is one of the most challenging occupations that a young person may follow in the art field;" (2) that "the development of personalities for the enrichment of one's own personal life and thus the life of his pupils is the highest ideal;" and (3) that "since people are so much more important than things, we are attempting to avail ourselves of every opportunity to become acquainted with our New Mexico heritage."

Summer at Oakland

AS IN PREVIOUS YEARS, the summer session at the California College of Arts and Crafts at Oakland is designed to appeal to hobbyists and to professionals, to school teachers and supervisors and to students. Leading visiting instructor for the summer classes is Miss Emmy Zveybruck, Viennese authority on practical graphic and textile design. Formerly associated with the Cizek School in Vienna, Miss Zveybruck has also taught at the International School of Art and at Columbia University.

In addition to the industrial design courses, members of the regular and visiting faculty of the College will offer a full curriculum of courses in drawing, painting, composition, design and in the hobby crafts. The institution has new and especially well-equipped laboratories for practical work in photography, pottery and other ceramic work, art metal and jewelry work, bookbinding, woodcarving, leather work and silk screen printing.

Penn State Summer Session

The 1940 summer session at Pennsylvania State College will be the 11th under the direction of Leon L. Winslow, director of art in Baltimore, Maryland. Mr. Winslow, the college announces, will conduct two courses, "Current Problems in Art Education" and "Art in the Secondary Schools." Other courses in art education will be taught by Walter H. Klar, director of art in Springfield, Mass.

Creative art courses, most of them outdoors, will be offered in oil, watercolor and figure sketching. Andrew W. Case, a graduate of Pratt Institute, will be in charge of the watercolor and drawing classes, and Hobson Pittman will conduct the oil classes. Lee Townsend will teach life drawing and figure sketching.

Ozenfant in Two Cities

Amédée Ozenfant, director of his own art school in New York, has recently claimed wide attention as a painter in two exhibitions of his work, the first of which was held during January in the Arts Club of Chicago. The second is now current at the San Francisco Museum of Art. The West Coast show, consisting of 50 canvases, includes Ozenfant's large *Biological Life*, which has been purchased by the French Government for the collection of the Luxembourg Museum in Paris. The San Francisco exhibit will remain on view until April 5.

How to Bridge the Gap

"How the Artist Can Reach His Public" is the topic of a series of discussions to be held beginning March 18 at the Museum of Modern Art under the auspices of the Society of Independent Artists. The March 18 discussion will be under the chairmanship of Frank Crowninshield, with Holger Cahill, Reeves Lewenthal, John Sloan, Ely Jacques Kahn and Walter Pach as speakers.

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Mangravite's Advice

ART EDUCATION must be put back into the hands of the creative artist, Peppino Mangravite, prominent New York painter and member of the Cooper Union art faculty, declared in a recent address to high school students and teachers. Mangravite's contention is that academic educators, social workers and even "political journalists" have usurped the position of the creative artist in assuming the rôle of art instructor.

"What is needed," Mangravite said, "are workshops where the student can sharpen his sensibilities through the guidance of the creative artist."

"The intrinsic disparity between art and education," the artist continued, "lies in the fact that art, being self-realization of ideas and emotions, feels further than education and hence is capable of better judgment when concerned with the emotions of men. After all, since the artist alone is responsible for the aesthetic attitudes in society he should be given a liberal hand in the direction of art appreciation. But before this leadership can be assumed there must be closer harmony between the point of view of the academic educator and the creative artist."

Mangravite warned that "philanthropic institutions which generously contribute thousands of dollars each year to the employment of psychologists and mental hygienists to analyze, tabulate and pigeon-hole art teaching methods, could render much more valuable service if they would realize that their assistance is turning the studios in our schools and colleges into psychopathic wards for the scholastically inferior and the maladjusted."

Then Mangravite advised his listeners against "keeping up with the Joneses" attitude in their evaluation of art. There are three types of "Joneses":

"The aristocratic Joneses," who "make of art a social function and spread the gospel that the only art worthwhile is that of the French." Then we have "the ambiguous attitude of the flag-waving Joneses, who think that everything that is American, because it is American, must be fine." And, finally, "the political Joneses," who "feel that the only manifestation worthy of art expression is that which has as a goal political or social reforms."

"All the Joneses," Mangravite conceded, "have something to say and they all deserve a hearing." But, he concluded, they should be less dogmatic, more tolerant. The uncompromising and vehement conflict of these one-sided points of view succeeds only in confusing the public, and, in so doing, retards the development of real interest in, and support of, art.

Under present conditions, Mangravite pointed out, the prospective art patron takes his aesthetic direction from "the Joneses whose social stratum he desires to attain."

For Non-Professionals

A scholarship competition open to all non-professional artists has been announced by the Art Students Club of 309 E. 55th St., New York City. Amateur artists may submit one painting or one drawing on March 22, between 2 and 8 P. M.

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CATALOG ON REQUEST

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15th March, 1940

Federal Murals

[Continued from page 8]

of craftsmanship. It is not all-important, he argued, and in some cases a nice blank wall is preferable to a display of mere technical proficiency, but "ineptness is peculiarly appalling when it exposes itself on the scale common to most murals." Traits of "felicitous procedure" and an "awareness" were found by Jewell in sketches by Jennie Magafan, A. S. Tobey, Charles W. Thwaites, Paul Sample, William E. L. Bunn, Buk Ulreich, and James Baare Turnbull. The critic mentioned others in favorable terms, and found "distinct merit" in Edgar Britton and Howard Cook.

Cortissoz, who saw the rise and decline of the Kenyon Cox school of allegorical muralizing, comments on that group's main failing, quoting a caustic wit who had grown bored at the enthronement of so many goddesses.

"I know what they will do next," said the wit, "It will be the manufacturers and the liberal arts presenting a pianola to fisheries."

The new mural art, Cortissoz notes favorably, "is based on interest in human beings and their affairs and not on the 'pianola.' All that it needs is deeper pondering on the very specialized nature of the art, the alliance of the genius of mural painting with the genius of architecture." And in this regard the *Herald Tribune* critic notes that the older muralists were at least guided by a principle of balance and order—"the same underlying architecture itself"—while work today is too closely guided by the dictates of genre and pictorial narrative. As partaking of this failing he mentioned sketches by Philip Van Salza, Stuart R. Purser, Paul Sample, Alan Thompson; as exceptions, he praised those by Ethel Edwards, Mary Early, Charles W. Thwaites, Fletcher Martin, Eugene Higgins and Richard Zoellner.

The relentless indictment of the entire program by Henry McBride caused considerable comment in New York. His fierce charge has been variously interpreted: some have called it vicious; others have cheered the critic for a fearless exposé. But McBride's acknowledged impatience with "the Rooseveltian idea of taking money forcibly from those who have it and throwing it recklessly to the improvident" impairs the effectiveness of his indictment, merely because he does not stick to wholly artistic issues. Yet his supporters, admitting this irrelevancy, point to McBride's parting charge:

"It is all right for an amateur to be an amateur and keep quiet about it," he wrote, "but when the government concerns itself with the matter [of securing murals], its quest, whether it knows it or not, is for masterpieces. The quest of all professional opinion, indeed is for masterpieces."

Where McBride damned, Margaret Breunig of the *Journal American* praised, taking a long range view of the government's program to encourage native art: "Naturally there is still much to be desired in many of the works—the millennium arrives slowly—but there is evidence everywhere in the exhibit that a grasp of the character of mural painting has developed; there is less crowded, spotty composition, less attempt on the part of the artist to tell it all in one panel, more realization of the power of simplified design and sound armature to render the decoration clear and effective from the different visual angles at which it will be viewed.

"Above all, the gain in craftsmanship, even since the exhibition four years ago at the Whitney Museum of a similar Federal project, is marked; color harmony, painting quality, draftsmanship are definitely better.

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ALBANY, N. Y. Institute of Art Mar.: Paintings, Marguerite S. Hawkins; Wood-engravings, Grace Albee.
ASBURY PARK, N. J. Soc. of Fine Arts (Berkeley-Carteret) To Apr. 14: Flower Paintings.
BALTIMORE, MD. Museum of Art Mar. 22-Apr. 21: Eighth Annual of Maryland Artists.
WALTERS ART GALLERY Mar.: 15th Century French Painting.
BINGHAMTON, N. Y. Museum of Fine Arts Mar.: Paintings, Nicholas Macoud.
BIRMINGHAM, ALA. Public Library Mar.: Paintings, Maurice Brown.
BOSTON, MASS. Doll & Richards To Mar. 23: Paintings, Harold Lindgreen and John F. Ensor; Mar. 25-Apr. 6: Watercolors, Sears Gallagher.
HORNE GALLERIES Mar. 18-30: Paintings, Botkin and Helen Dickson. Guild of Boston Artists To Mar. 23: Paintings, Harry Sutton; Mar. 25-Apr. 6: Watercolors, Glenn G. MacNutt.
INSTITUTE OF MODERN ART Mar. 20-May 3: Rouault.
MUSEUM OF FINE ARTS To Mar. 23: Exhibition of Medieval Art.
VOSE GALLERIES To Mar. 23: Watercolors, Ann Peterson.
BROOKLYN, N. Y. Brooklyn Museum Mar.: Lithographs and Etchings, Manet.
BUFFALO, N. Y. Albright Art Gallery Mar.: Western New York Exhibition.
CHICAGO, ILL. Art Institute Mar.: Italian Baroque Prints.
FINDLAY GALLERIES Mar.: Etchings, William Meyerowitz.
KUH GALLERIES Mar.: Matisse, Picasso, Rivera, Merida, Lurcat.
CINCINNATI, O. Art Museum To Mar. 25: 20th Century Painting; To Apr. 14: Daumier and Gavarni.
CLAREMONT, CAL. Pomona College Mar.: Wood-engravings, Paul Landacre.
CLEARWATER, FLA. Art Museum To Mar. 28: The Architectural Arts.
CLEVELAND, O. Museum of Art Mar.: Original Drawings, Covers for The New Yorker.
COLUMBUS, O. Gallery of Fine Arts Mar. 19-31: Paintings, Peter Paul Rubens.
DALLAS, TEX. Museum of Fine Arts To Mar. 30: Marden Hartley.
DAVENPORT, IOWA Municipal Art Gallery Mar.: Bakits, Fred Dreher.
DAYTON, O. Art Institute Mar.: 20th Century Banned German Art.
DETROIT, MICH. Institute of Arts Mar.: Paintings, Horatio Shaw.
ELMIRA, N. Y. Arnot Art Gallery Mar.: Contrast Show.
FORT WORTH, TEX. Museum of Art Mar.: Southern States Art League.
HARTFORD, CONN. Wadsworth Atheneum To Mar. 24: Conn. Academy of Fine Arts.
INDIANAPOLIS, IND. Lyman Brothers Mar. 18-30: William Kaeser.
IAWA CITY, IA. State University Mar.: Contemporary American Watercolors.
KANSAS CITY, MO. Art Institute Mar. 17-31: Contemporary American Ceramics.
NELSON GALLERY Mar.: 500th Anniversary of Printing Exhibition.
LAWRENCE, KANS. Thayer Museum of Art Mar.: Paintings, James Penney.
LOS ANGELES, CAL. Chouinard Art Institute To Mar. 23: Original Illustrations by Floyd Davis.
FOUNDATION OF WESTERN ART Mar. 7th Annual of California Art.

MUSEUM OF ART Mar.: Alexander Brook, Alson Clark, Claude Monet.
MUNICIPAL ART COMMISSION Mar.: Laguna Beach Art Assn.
STENDHAL ART GALLERIES Mar.: French Moderne.
LOUISVILLE, KY. Speed Memorial Museum To Mar. 24: Paintings, Mabel Degen and Elisabeth Weber-Fulop.
MANCHESTER, N. H. Currier Gallery Mar.: Work by Birger Sandzen; Paintings from Nat'l Assn. of Women Painters & Sculptors.
MEMPHIS, TENN. Brooks Memorial Art Gallery Mar.: Penn. Society of Miniature Painters.
MILWAUKEE, WIS. Art Institute Mar.: Millard Sheets, Jay Conneray.
MONTCLAIR, N. J. Museum of Art To Mar. 31: Members' Exhibition.
NEWARK, N. J. Newark Museum Mar.: American Paintings and Sculpture.
RABIN-KRUEGER To Apr. 1: Paintings and Drawings, W.P.A.
NEW HAVEN, CONN. Public Library To Mar. 29: Oils, Aldro Hibbard.
YALE UNIVERSITY To March 31: Paintings, George J. Marinko, Jr., Adis B. Browne.
NEW ORLEANS, LA. Delgado Museum of Art Mar.: Traditions in Abstract Painting.
 • • •
NEW YORK, N. Y. A. C. A. Gallery (52W8) To Mar. 23: Prints, Harry Gottlieb.
ACADEMY OF ALLIED ARTS (349W86) To March 31: Drawings, M. Dobujinsky.
ALONZO GALLERY (63E57) To Mar. 25: Memorial Exhibition, L. D. Miller Kremp.
AMERICAN FINE ARTS SOCIETY (215 W57) Mar.: Nat'l Academy of Design.
AN AMERICAN PLACE (509 Madison) To March 27: Hawaii Paintings, O'Keeffe.
ARDEN GALLERIES (480 Park) To Mar. 30: Peep Show—18th Century Garden Prints.
ARGENT GALLERIES (42W57) To Mar. 23: N. Y. Society of Craftsmen; Etchings, Kathleen M. Finn.
ARTISTS GALLERY (33W8) To Apr. 1: Paintings, Hans Boekeler.
ASSOCIATED AMERICAN ARTISTS (71 Fifth) Mar. 18-30: Paintings, Karl Fortez.
A. W. A. (353W57) To Mar. 29: Exhibition of Pen and Brush Club.
BABCOCK GALLERIES (38E57) To Mar. 23: Paintings, Sol Wilson.
BIGNOU GALLERY (32E57) To Mar. 29: 19th Century French Paintings.
BONESTELL GALLERY (106E57) To Mar. 23: Paintings, Joseph Flach.
BOYER GALLERIES (69E57) To Apr. 6: Paintings, David Burliuk.
BUCHHOLZ GALLERY (32E57) To Mar. 30: Sixty Watercolors, by Picasso.
CLAY CLUB GALLERY (4W8) To Apr. 30: "Facts and Figures" Sculpture.
CONTEMPORARY ARTS (38W57) To Apr. 6: Paintings, Karl Bissinger.
DOWNTOWN GALLERY (113W13) Mar.: American Art.
DURAND-RUEL GALLERIES (12E57) To Mar. 23: Paintings, Claude Monet.
DURLACHER BROS. (11E57) To Apr. 6: Paintings, Nicolas Poussin.
FERARL GALLERIES (63E57) To Mar. 24: Miniatures, Laura C. Hills; To Mar. 30: Watercolors, Harry De Maine.
FIFTEEN GALLERY (37W57) Mar. 18-30: Paintings, Beulah Stevenson.
FRANCHE ART GALLERIES (51E57) To March 23: Paintings, Max Band.
GRAND CENTRAL ART GALLERIES (15 Vanderbilt) Mar.: Paintings, American Artists; Etchings, Samuel Chamberlain.
HARLOW & CO. (620 Fifth) Mar.: Disney Originals of Pinocchio.
HARRIMAN GALLERY (63E57) To Mar. 30: Paintings, George Picken.

KEPPEL & CO. (71E57) Mar.: Etchings, Kerr Eby.
KLEEMANN GALLERIES (38E57) To Mar. 30: Watercolors, Frank Eginton.
KNOEDLER & CO. (14E57) Mar. 19-Apr. 9: Benefit Loan Exhibition, Italian Renaissance Portraits.
KRAUSHAAR GALLERIES (730 Fifth) Mar. 18-Apr. 10: Paintings, Maurice Prendergast.
JOHN LEVY GALLERY (11E57) Mar.: Barbizon School & 18th Century English Paintings.
JULIEN LEVY GALLERY (15E57) Mar. 19-Apr. 9: Paintings, Milent Lilenfeld Galleries (21E57) To Mar. 27: Watercolors, Modern Masters.
MACBETH GALLERY (11E57) To Mar. 30: Paintings, Edna Reindel; Watercolors, Francis Chapin.
M. A. McDONALD (665 Fifth) Mar.: Original Etchings, A. Canaletto.
MATISSE GALLERY (41E57) To Mar. 30: Early Paintings, Joan Miro.
MAYER GALLERY (41E57) Mar. 18-Apr. 13: Theatre Arts.
METROPOLITAN MUSEUM (5th at 82) Mar.: Woodcuts from Museum Collection.
MIDTOWN GALLERIES (605 Madison) Mar. 19-Apr. 6: Oils and Watercolors, Bernadine Custer.
MILCH GALLERIES (108W57) To Mar. 30: Paintings, Daniel Serra.
MONTROSE GALLERY (785 Fifth) Mar. 18-30: Paintings, Paul Gattuso.
MORGAN GALLERY (37W57) Mar. 18-30: "The New York Negro," by Robert Jackson.
MORTON GALLERIES (130W57) To Mar. 23: Auction for Artists and Writers Kitchen.
MUSEUM OF MODERN ART (11W53) To Apr. 7: Italian Old Masters.
NEUMANN-WILLARD GALLERY (543 Madison) To Mar. 23: Paintings, Lasar Segall.
NEWHOUSE GALLERIES (15E57) Mar.: Old Masters.
NEW SCHOOL FOR SOCIAL RESEARCH (66W12) Mar. 18-31: Kurt Seligmann.
NEWTON GALLERY (11E57) To Mar. 23: Frederick Lester Sexton.
NIERENDORF GALLERY (18E57) Mar.: Work by Mopp.
ORREFORS GALLERIES (5E57) Mar.: Glass, Orrefors; Sculpture, Miles; Costume Jewelry, W. Nilsson.
O'TOOLE GALLERIES (33E51) To Mar. 25: Sculpture, Mary O. Abbott; To Mar. 30: Paintings, Ernest Leyden.
PASSEDOIT GALLERY (121E57) To Mar. 23: William L'Eagle.
PERIS GALLERY (32E58) To Apr. 5: Utrillo and Vlaminck.
PUBLIC LIBRARY (Fifth & 42) Mar.: Edy Legrand.
REHN GALLERY To Mar. 30: Paintings, Reginald Marsh.
REINHARDT GALLERIES (730 Fifth) To Mar. 31: Portraits, H. Medina.
RIVERSIDE MUSEUM (310 Riverside) To April 28: Pacific Coast Watercolor Exhibition.
ROBINSON GALLERIES (126E57) To Apr. 6: Sculptures by Wheelock.
SALMAGUNDI CLUB (47 Fifth) To Mar. 29: Annual Watercolor Exhibition.
SCHAFFER GALLERY (61E57) Mar.: Old Master Paintings.
SCHNEIDER-GABRIEL GALLERIES (71E57) To Mar. 30: Paintings, Canedo.
SCHULTHEIS GALLERIES (15 Maiden Lane) Mar.: Paintings.
JACQUES SELIGMANN (3E51) Mar.: Clarence H. Mackay Collection.
E. & A. SILBERMAN (32E57) Mar.: Old Masters.
STERNER GALLERIES (9E57) To Mar. 30: Paintings, Julie Morrow.
STUDIO GUILD (730 Fifth) To Mar. 23: Animal Sculpture, Anne Hyatt Huntington; To Mar. 30: Oils, A. G. Price, H. K. Houghton, J. C. Calvert, G. Milligan, M. Roper.
UPTOWN GALLERY (249 West End) To Apr. 5: Paintings, Art Teachers Assn. of High Schools of N. Y. C.
VENDOME ART GALLERIES (59W56) To Mar. 30: Four-Man Show.
WAKEFIELD GALLERY (64E55) To Mar. 27: Watercolors, F. Vidar.
WALKER GALLERIES (108E57) To Mar. 23: Boardman Robinson.
H. D. WALKER GALLERY (38E57) To Mar. 30: Mardon Hartley.
WESTERMANN GALLERY (20W48) To Mar. 30: Paintings, Martin Kaine.
WEYHE GALLERY (704 Lex.) Mar. 18-Apr. 6: Silk Screen Prints.
WILDENSTEIN & CO. (19E64) Mar.: Paintings, Vlaminck.
YOUNG GALLERY (1E57) Mar.: 18th Century English Portraits.
 • • •
NORFOLK, VA. Museum of Art To Mar. 24: Paintings, M. Junkin, Wm. Glackens.

OAKLAND, CAL. Art Gallery To Mar. 31: 1940 Annual Exhibition of Oils.

PALM BEACH, FLA. Society of Four Arts To Mar. 31: History of American Architecture.

PHILADELPHIA, PA. Art Alliance To Mar. 24: Watercolors, DeHirsh Margules; To Mar. 29: Sculpture, C. L. S. Dieman, G. F. Holchuk, B. King.

McClellan's Galleries To Apr. 6: Paintings, Eloise Egan.

Moore Institute To Mar. 30: Memorial Exhibition, Paul Gill.

Academy of Fine Arts To Apr. 1: Woodcuts by Dutch, German, Italian, English and French Artists of 16th, 17th, 18th Centuries.

Philadelphia Museum To Mar. 30: Prints, William Hogarth.

PITTSBURGH, PA. Carnegie Institute Apr. 14: "Masterpieces of Art" from N. Y. and San Francisco World's Fairs.

PITTSFIELD, MASS. Berkshire Museum Mar.: Paintings, Segonzac.

PORTLAND, ME. Sweat Art Museum Mar.: 57th Annual Exhibition; Early English Portraits from Tarkington Collection.

PORTLAND, ORE. Art Museum To Mar. 30: Watercolors, Cleveland and California Artists.

PROVIDENCE, R. I. Art Club To Mar. 31: 61st Annual Exhibition.

R. I. SCHOOL OF DESIGN Mar.: French 18th Century Silver.

RICHMOND, VA. Museum of Fine Arts Mar.: 2nd Biennial Exhibition of Contemporary Paintings.

ROCHESTER, N. Y. Memorial Art Gallery To Mar. 31: Mural Designs; David and Ingres.

SACRAMENTO, CAL. State Library Mar.: Max Pollack.

ST. LOUIS, MO. City Art Museum To Apr. 14: Picasso.

SAN DIEGO, CAL. Fine Arts Gallery Mar.: Bay Region Watercolors; Jesse Arms Botke.

SAN FRANCISCO, CAL. Palace of Legion of Honor Mar.: Paintings, Catherine Wentworth, Sanford Ross, Barbara Stevenson, Ellwood Graham.

M. H. DE Young MUSEUM Mar.: Wild Flower Paintings, E. Wickes.

PAUL ELDER & CO. To Mar. 30: Works by Pauline Vinson.

ART ASSN. GALLERY To Mar. 24: Oils, Lucien Labaudt.

MUSEUM OF ART To Mar. 26: Sculpture, Dorothy S. Greenbaum.

To Apr. 7: Paintings, Ozanfant.

SANTA BARBARA, CAL. Faulkner Art Gallery Mar.: Paintings, Douglass Marshall; Sculpture, Donal Hord.

SARASOTA, FLA. Art Association To April 6: Annual Members' Show.

SEATTLE, WASH. Art Museum Mar.: 12th Annual of Northwest Printmakers.

SPRINGFIELD, MASS. Smith Gallery To Mar. 24: "Paintings for the Home"; Miniature Palettes of American Artists.

MUSEUM OF FINE ARTS To Mar. 31: Silk Screen Process.

SPRINGFIELD, MO. Art Museum Mar.: All Ozarks Artist Exhibition.

SYRACUSE, N. Y. Museum of Fine Arts Mar.: 14th Annual Artists of Syracuse.

TOLEDO, O. Museum of Art Mar.: Venetian Paintings and Drawings from 14th to 18th Centuries.

TRENTON, N. J. State Museum Mar.: Members Show, New Jersey Chapter, AAPL.

WASHINGTON, D. C. Arts Club To Mar. 30: Paintings, Herbert Kauffmann, Garnet W. Jex.

Corcoran Gallery Mar. 16-Apr. 7: Sculpture, Alex Miller.

Phillipe Memorial Gallery To Apr. 1: Etchings, Rouault.

Smithsonian Institution Mar.: American Color Print Society.

WHYTE GALLERY To Mar. 30: New Paintings, Bernice Cross.

WELLESLEY, MASS. Farnsworth Museum To Mar. 25: Wellesley Society of Artists.

WILMINGTOM, DEL. Art Center To Mar. 25: Eugene Vail Memorial Exhibition.

WORCESTER, MASS. Art Museum To Apr. 7: International Contemporary Prints.

YOUNGSTOWN, O. Butler Art Institute To Mar. 24: Exhibit by Sister Matilda.

The Art Digest

BOOKS REVIEWS & COMMENTS



Self-Portrait: JEROME MYERS

Myers' Manhattan

TOPPED BY A SHOCK of white hair and wearing a mustache and a tiny goatee, Jerome Myers has often been taken for Paderewski. His art, however, unlike the great pianist's, is not internationally displayed and acclaimed. It is an intimate art that has concerned itself mostly with Manhattan. The city has passed for decades before Myers' sympathetic eyes and he has set it down on soft-toned canvases.

Filling in the gaps in the pictorial record is his new book, *Artist In Manhattan*, to be published March 20 by the American Artists Group (\$3.75). In simple, provocative prose the artist traces his development against the background of New York life, follows the ebb and flow of the city's art life, illuminates the beginnings of events that, like concentric circles, spread out and exerted wide influence. In the volume, Manhattan changes, constellations of bright celebrities fade, only to be replaced by others just as bright and just as transient, and pristine skyscrapers rise in the wake of the city's northward movement.

The author, born in Virginia in 1867, lived in Trenton and Philadelphia before settling, in 1886, in New York. The metropolis in those days was a city of horse cars and victorias; and goats grazed along the now smartly residential reaches of upper Madison Avenue. Cooper Union and later the Art Students League grounded Myers in the fundamentals of his art, but he rebelled against educative imitation and cast it aside for a more subjective, deeper expression. "It was a choice,"

he writes, "between becoming merely a cultured artist or learning to make a personal statement of my own feeling." He chose the latter, rejecting studio set-ups and studies of lone figures. For him "the impression of group life became a guiding star."

Myers followed his star into the lower East Side where Old World groups retained their medieval dignity and into Little Italy where emotional religiosity filled the streets with gaudy processions and festivals of the Saints. These he re-creates in *Artist in Manhattan* through both text and 97 reproductions of his canvases and drawings.

Washington Square, too, comes to life. Through it move Abbott Thayer, George de Forest Brush, and later George Luks and Emil Carlsen; some, then brilliant, have been dimmed by passing years, and others have won every round against Time and its habit of redistributing laurels. Chase, Henri and Ryder, artists who, though not long dead, have already become legendary, weave in and out of Myers' early New York days—days when the late, celebrated Cambridge lecturer, Roger Fry, was curator of paintings at the Metropolitan.

Myers tells of a meeting in his studio with Walt Kuhn and Elmer MacRae out of which came the Association of American Painters and Sculptors, and out of which, in turn, the now historic Armory Show evolved. Other studio meetings, at which the "fields of art were combed and scraped and analyzed to the hairs' breadth," are brought into relief by impressionistic prose that is yet incisive. "Many a halo of reputation was carefully removed and reassigned impartially, even though we thought they would better fit our own heads," Myers recalls.

It was undoubtedly in similar "impromptu dissertations" that epigrams were born. For instance: "When an artist produces work after work with the same suavity, the same satisfaction with the means employed, he suggests a Christopher Columbus running a ferry-boat on schedule."

Running through all this is a resentment, mellowed rather than bitter, against the flood of foreign names and clever merchandising that sold smart, sophisticated European art up to the top of Society's acceptance and American art down the river. Another fly in Myers' ointment is the commercial angle of an artist's life. He calls it the Eternal Triangle: dealer, artist and collector. This triangle will not resolve, he says, because "whether the artist or dealer woo the collector, three hearts must beat as one, on a commission basis."

The triangle spans all periods of the book, remains a constant. But the city changes. Glamorous, bright Broadway has passed and Myers longs for it, resenting the crass, blatant tawdriness that it now is.

His book, sensitive, and in many ways nostalgic, moves with a pace that is modern. In it the decades are viewed through eyes which are, like those of a poet, alive to the significance of the homely, the seemingly trivial, the personal. It is the kind of record one wishes more great names of the past had taken time to set down.

—FRANK CASPERS.

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Morning: ZOLTAN SEPESHY

Sepeshy for St. Louis

ZOLTAN SEPESHY's tempera painting, *Morning*, has been acquired by the St. Louis Museum out of the artist's recent one man show at the Midtown Galleries, New York. The artist, an art instructor at the Cranbrook Academy near Detroit, has won a large number of awards and honors in the past few years.

In the St. Louis work, Sepeshy depicts a heavy-lidded young lady languidly brushing her hair before a table and mirror, her arms upraised and encircling a head projected in chiaroscuro. The small mirror on the table and a nearby potted plant complete the circular sweep of the composition. It is painted in a manner developed by Sepeshy in recent years, in contrast to his earlier, Hungarian style.

Sepeshy came to America in 1920 after having studied at the Royal Academy in Budapest and in other European capitals. He has held several New York shows and been represented in most of the large national annuals. A year ago his *Sandscape* was purchased by the Toledo Museum. In Detroit the artist has done murals for the Fordson High School, the General Motors building and he recently completed a series of industrial paintings of Inland Steel for *Fortune* magazine.

BOOKS RECEIVED

PERSIAN PAINTING, Twelve Color Plates, with an introduction by Basil Gray. New York: Oxford Univ. Press (Iris Edition); \$2.75.

Excellent and generous-sized plates of Persian miniatures.

THE STORY OF ART, the Lives and Times of the Great Masters, by Regina Shoolman and Charles Slatkin, with a foreword by Arthur Lismer. New York: Halcyon House; 332 pp.; 120 color plates; \$2.95.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

Congratulations from Hawaii to the winners of the American Art Week prizes! It is very gratifying to have my own state, New Jersey, in the lead again, due to the efforts of Mrs. William Wemple. The fact that Maryland's book of Art Week clippings weighed sixty pounds, shows that Mrs. Hohman has been more energetic than ever. It was with regret that the annual had to be missed, for it would have been a pleasure to show appreciation personally to the chairmen of Pennsylvania, California, Maine, Oregon, Massachusetts, Iowa, Delaware, Wyoming, Colorado, and Puerto Rico. Next year we will make an effort to have a prize for Territories. The states that did not win prizes this year should not be discouraged. They may be the winners next time.

Hawaiian Artists

Among the many artists who have promised to make a successful Chapter of the League in Hawaii, under leadership of Mr. Jon Freitas, is May Fraser. Arriving in San Francisco last October after the Golden Gate Fair had closed, I was granted the privilege of a private view of the art exhibits before they were dismantled. Over the entrance lobby in the Hawaii Building was a striking and splendidly executed mural by Juliette May Fraser—the best work of art there. This mural, entitled *Hookupu Feature of the Makahiki Festival*, 50 by 8½ feet, in charcoal and sanguine, on parchment-color wall board, is now on display at the Honolulu Art Academy, where it attracts throngs of interested people.

The subject is so interesting and so cleverly drawn, that it is worth taking space to explain it at length; it tells of the time two hundred years ago, when brown kings reigned over Hawaii. At the Makahiki (harvest festival) the subjects, under their chiefs, brought the fruits of the harvest and the beautiful native handiwork as tribute to the king. This is the Hookupu feature; which was followed by games, hula dancing and luaus.

In the center of the mural sits the King and his family on lahala mats, receiving gifts; all around are warriors in long coats and feather helmets. Sailors are unloading sugar cane and other produce. Men are taking a roasted pig (dog was mostly used for these feasts) from the imu or underground oven. Hawaiian women are stringing leis for the neck of the Queen, who wears the nihō palaea, a hook-like decoration of whale ivory, with human hair. The princesses and court wear leis of flowers and feathers. The most important man of the court, although a commoner, is the bearer of the spittoon, for it was believed that possession of hair, finger nail parings or spittle of the King would put him in the power of his enemies, who might have him prayed to death.

The Kahuna or priest, with his head bound with white tapa fillets, was expected to ward off evil omens. He sprinkles water from a cocoanut bowl upon people and gifts, using a feather-duster affair made of split ti leaves. Fish were sent by the swiftest runners, so that they might be presented living; they were placed before the King with their heads toward him. Other gifts include bananas,

taro, sugar cane, sweet potatoes and coconuts. Among the handiwork is tapa cloth in woven calabashes, feather capes and cloaks (now worth many thousands of dollars), and poi, the native food. Another important official shown in the mural is the tabu stick bearer. Much was tabu; women could not touch bananas or fish upon pain of death. Diamond Head was tabu, and to stand in the King's shadow was tabu, punishable by death.

—FLORENCE TOPPING GREEN.

Art Week in Massachusetts

Major achievements for American Art Week in Massachusetts were in educational fields, although commercial organizations, social and professional clubs have been constructively active.

In almost every classroom from the kindergartens through the high schools, state colleges, and normal schools in Boston and other cities, towns and villages, there were Art Week observances based upon suggestions similar to the following list sent out by the Director of Art, Miss Helen E. Cleaves, to every teacher in the Boston Schools.

- 1—Special attention given to order and beauty of the school room, through thoughtful arrangement of furniture, books, plants, pictures and papers. Art Committee chosen from the class made responsible for some particular emphasis upon art and arrangement.
- 2—Exhibitions of pupils' creative work in schools and local libraries.
- 3—Exhibits of art treasures from the home, loaned by parents and children, displayed with notations on beauty of workmanship, color or pattern.
- 4—Parents' day held during Art Week in conjunction with class exhibitions.
- 5—Special school assemblies on art; lectures, demonstrations, or programs conducted by pupils.
- 6—Exhibitions, visits to museums, stores or other places of art interest.
- 7—Compositions written by pupils on what art means in daily life or subjects related to art.
- 8—Compositions read by pupils on works of art in the class room, building or neighborhood.
- 9—A "Treasure of the Week" exhibit. One lovely thing placed on exhibition for the week.

Many organizations such as Jordan Marsh Company featured exhibitions of school art.

Clubs such as the Boston Art Club, the Springfield Art League and the Whistler Guild of Lowell held special exhibitions. Museums and Women's Clubs actively promoted Art Week.

The Whistler Guild made a definite offer to assist and promote the interests of the League throughout the entire year. This Guild of artists has its headquarters at the Whistler birthplace, Lowell, Mass., and was very active during this year's Art Week campaign.

—GRACE HACKETT,
State Director of American
Art Week for Massachusetts.

The Art Digest

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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69 Macdougal Street, New York

EDITOR : WILFORD S. CONBOW

Comment from State Chairman

Edward Shorter of Columbus, Georgia, feels that: "The League could possibly do more towards helping our Southern artists to a wider recognition in the larger cities, and also help us combat the tendency to deride or ignore the work of Southern artists, which most of the Northern critics seem to possess. For example—last year when our Southern jury selected things to represent the South in the New York World's Fair, their work was thrown out, their selection ignored, and no effort made to give our Southern artists adequate representation in the Contemporary Art section. Protests were made to the League, but to no avail. We feel that our Southern artists are doing work equal to that in any part of the country, and all we ask is a just representation."

The Southern artists were not alone in feeling dissatisfaction with the selection of paintings that were hung at the World's Fair last year. Rumblings were heard from many groups in the North also.

Alfred G. Pelikan, Director of the Milwaukee Art Institute, writes:

"I hope that members of the A.A.P.L. will not become a party to the so-called sanity in art movement which has made it a point to attack all artists who do not conform to their notion of what is art and who resent change. Artists, particularly in America, should be permitted to continue to create according to their own dictates and free from regimentation or dictatorship. The question is not one between modern art or conservative art, but of the artist's place in a democracy. The League would do well to insist on this invaluable American right of the artist to be free and work as he wishes."

The American Artists Professional League backs and encourages all sincere art, modern, ancient or otherwise, as long as it has truth.

Personally, I enjoy the various ways that the artists interpret a given subject matter. Painting and sculpture, like writing and music, should be individual, and not of a type set pattern.

Rhode Island

Miss Helena Sturtevant, State Chairman of the League's Rhode Island Chapter, sends the following interesting information:

"I do not know of any problem in the advancement of art that is peculiar to my state alone, but in general it seems to me that art is hindered by the enormous increase of incompetent artists whose work is now flooding the country—formerly they were called amateurs. The Modern Movement, breaking down instead of building on the traditions of the past, especially the discipline of its former training, has encouraged people of scanty or no training to come forward as professionals. When they see how prizes are awarded they see no reason why they should not be painters themselves."

"The public, not enjoying or at least not

caring to own pictures of distorted human forms and frequently of unpleasant suggestion, although told by the critics that not the mental aspect but the eye is what they endeavor to please, and hearing all representative art denounced as photographic and behind the times is left bewildered. As a result, sales of pictures are few and far between. The art of today certainly mirrors the chaos of the present time."

I feel that Miss Sturtevant is right when she writes "In general it seems to me that art is hindered by the enormous increase of incompetent artists whose work is now flooding the country." On the other hand, many of these painters and sculptors never will be a menace to real art; in fact, by their superficial work they create a public desire for sincere art.

I do not think the Modern Movement has had a bad influence on the American artist. On the contrary, the sincere Modern Movement in art has been like a "big stick;" it has compelled the artist to realize that our architecture has changed and so has human taste. Our paintings and sculptures must become more and more architectural decorations (in other words, we must consider more carefully our design and color), and this takes us back to the traditions of the past.

I freely admit that many art students do not receive the proper training in fundamentals, and this is just as essential for them as mathematics is for the engineer. I agree with Miss Sturtevant that distortion in art is often very unpleasant to see, but intelligent distortion of form often accentuates movement and power, and can be used to stress design; as I said, it must be done in an intelligent way.

—NILS HOGNER, Chairman.

Colorado

With Mrs. Claude Stevens directing the Art Week work of the Colorado Federation, this state has made great strides. All of the Women's Clubs featured art programs and exhibitions. The Berthoud Club of Denver was especially active. Celebrations were held at North La Junta, and at Swink, where many people were attracted by the art exhibitions in clubs and schools. There were pageants and art displays at the Washington Park Club, Chappell House, and all the art studios in Denver. Clippings and interesting accounts of these have been sent in by Mrs. Caroline Tower, Colorado's State Director for American Art Week. At Salida there were exhibitions of paintings by Western Slope artists, and at Waldron there was an exhibit of camera art, Mrs. G. J. Bailey, Chairman.

A street fair featuring art was presented by the South Side Woman's Club; this was divided into ten parts, and included work in art and hobbies by schools, arts and crafts, native work, and a fine exhibition of the work of Colorado artists. This was under the chairmanship of Leota E. Rice.

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THE ART DEALERS of America should find their clients' favorite art magazine and then support it.

Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Albany, N. Y.

FIFTH ANNUAL EXHIBITION OF PAINTINGS AND SCULPTURE BY ARTISTS OF THE CAPITAL REGION, April 10-May 31, at the Albany Institute of History and Art, Albany, N. Y. Open to artists resident in Albany or within 100 mile radius. Media: oil, watercolor, pastel, sculpture. Jury of selection. Last day for return of entry card, March 16; for arrival of exhibits, March 28. For information address: The Director, Albany Institute of History & Art, Albany, N. Y.

Buffalo, N. Y.

THIRD NATIONAL PRINT SHOW OF THE BUFFALO PRINT CLUB, May 5-26, at the Albright Art Gallery, Buffalo, N. Y. Open to all printmakers. All print media. Fee: \$1 to non-members. Jury: No prizes. Last date for receiving entry cards and exhibits: April 15. For information write: Miss Jean MacKay, Secretary, Buffalo Print Club, Albright Art Gallery, Buffalo, N. Y.

New Wilmington, Pa.

FIRST ANNUAL WESTERN PENNSYLVANIA PRINT EXHIBITION, May 1-15, at Westminster College, New Wilmington, Pa. Eastern Ohio artists and all who reside in Pennsylvania or who have worked in western Pennsylvania are eligible. All print media. Jury: \$50 in prizes. Last day for receiving entries: April 20. For information write: H. J. Brennan, Department of Art, Westminster College, New Wilmington, Pa.

New York, N. Y.

EIGHTEENTH ANNUAL EXHIBITION OF THE BRONX ARTISTS' GUILD, April 7-28, at the New York Botanical Garden Museum, Bronx Park, New York. Open to all artists of New York City and vicinity. Jury: All media (except miniatures). 50¢ fee to non-members. Last day for receiving exhibits: April 6. For information write: Charlotte Livingston, 2870 Heath Avenue, Kingsbridge, New York City.

NINTH ANNUAL SPRING SALON EXHIBITION, Academy of Allied Arts, May 2-24, New York City. Open to all artists. Media: oils, watercolors and sculpture. Fees: \$2 to \$5 (depending on size). Last date for returning entry cards: April 22. Last day for receiving exhibits: April 27. For information write: Leo Nadon, Director, Academy of Allied Arts, 349 W. 86th Street, New York City.

FIVE-AND-TEN PRINT SHOW, April 8-20, at the New School of Social Research, New York City. Sponsored by the Printmakers of the United American Artists, C. I. O. Open to members only; membership solicited (\$2 initiation fee). Exhibiting fee \$1. Media: all prints. Black and white prints must be priced at either \$5 or \$10; color prints any price. Last day for return of entry card March 20; for arrival of exhibits April 1. For information address: Miss J. Rogers, chairman exhibition committee, 55 East 8th Street, New York City.

Notre Dame, Ind.

FIFTH ANNUAL EXHIBITION, April 1-15, at University of Notre Dame, Notre Dame, Ind. Students of Midwest high schools and academies are eligible. Medals of award. Media: all drawing and painting media; creative design and commercial design (including photography). Last day for receiving exhibits: April 1. For information write: Department of Art, University of Notre Dame, Notre Dame, Ind.

Wichita, Kans.

WOMEN PAINTERS OF AMERICA EXHIBITION, April 2-30, sponsored by Wichita Art Association, Open to all women painters. Medium: oil. No fee. Jury: Cash prizes. Last date for receiving blanks and exhibits: March 28. For information write: Wichita Art Association, Wichita, Kans.

SUMMER SCHOOL ENROLLMENTS MAY REACH A NEW HIGH!

The majority of summer school advertisers report that advance enrollments are almost equal to the peak of their classes last year. Art students are advised to enroll early to insure reservations and to allow directors to arrange comfortable surroundings for them.

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Fortnight in N. Y.

[Continued from page 19]

of the lamentation that is rampant in paint. Fortress uses color with authority, obviously, too, with restrained relish.

Philipp's New Style

Robert Philipp is currently posing one of the main problems of the month—the problem being: What about Robert Philipp? At his show at the Grand Central Galleries (Gotham Hotel branch) Edward Alden Jewell of the *Times* found evidence that Philipp is changing. That the new style (more simplified, flatter, higher, and sharper) signalizes an advance, "I am not yet prepared to state," writes Jewell, "but it does denote an artist's unwillingness to 'manufacture' on the basis of success attained, and that is all to the good."

One critic, Alexander Kruse of the *Brooklyn Eagle* noted "an added essence of refinement and completeness," especially in the portraits and figure pieces. Kruse also liked Philipp's "memory painting"—his less studied vignettes of actual life—and suggested that in this department Philipp excels. One of the paintings in the show, *Ground Floor*, was nominated by the *Eagle* critic as "the choicest piece of contemporary American painting" currently on view.

From Ireland to the Rockies

Frank Egginton, an Englishman by birth but an Irishman by residence, recently made a tour of North America. He finished his trek with a group of watercolors which, together with a series he brought over from Ireland, are on view through March at the Kleemann Galleries. Irish scenes richer in color.

Varied Shows at Agent

Prize awards in the Agent Galleries show of the New York Society of Craftsmen are: Morris Levine, first prize (\$30); Emma L. Swope, second prize (\$20), and honorable mentions to Anne deCarmel and Adda Husted-Angerson. Fifty-five artists competed in several types of crafts, with Richard Bach, Walter Storey and Janet Henrich as jurors.

Concurrent with the craft show at the Agent are etchings and aquatints of birds by Kathleen Macy Finn, who has been etching for more than 20 years. The artist's aquatints are subtly graded in values and drawn with delicacy.

In the Maelstrom

Emily Genauer has returned after an absence to her post as art editor of the *World-Telegram*, the mother now of a very young daughter. Also, the Hudson Walkers recently announced little Harriet's arrival. At about the same time, too, a noisy new Peyton Boswell was born, jostling his father over from Jr. to Sr.

At the Montross Gallery's fifth annual group show Ralph Flint of the *Sun* praised the gallery's "flair for pioneering," and mentioned particularly the works of H. L. Redman, well known New York business executive, and Alan Brown whose exhibit "is easily the smartest piece of painting in the show, and he should be heard from with increasing pictorial effectiveness." He is, on page 6 of this issue.

Ernst Van Leyden, husband of Karin Van Leyden follows in her footsteps, at the O'Toole Galleries, with a show of his own. This prominent Dutch artist, whose work is well known in Europe, came over to do murals for the Holland building in Rockefeller Center, which is soon to open. In the present show the outstanding work is his portrait of Karin, carefully executed, intense in expression.

Here's a bit of architectural information

gleaned from the show of sunlit paintings by Julie Morrow de Forest at Marie Stern's (through March): there is a Victorian steamboat style of residential architecture along the Mississippi. These mansions are actually designed after the deck-housing of the oldtime sidewheelers, iron pipes for columns, promenade piazzas, etc. There is remarkable consistency of style in Miss de Forest's work and it is both vigorous and craft-like, with her paintings of stately (if architecturally fraudulent) old mansions being the most effective.

Maximilian Mopp, a veteran Viennese artist is presented for the first time in this country at the Nierendorf Galleries. This artist's major interest in subject matter, and for its excellent compositional possibilities, is the movement of hands on musical instruments. He has painted several rondos in which the hands and violins of unseen players converge in the focal center. He also has a huge study of the Viennese Philharmonic orchestra, one of the most ambitious paintings of the year.

South Sea savages and Congo natives are distilled into an exquisite race of fine-featured creatures in the paintings by Alexander de Cañedo at the Schneider-Gabriel Gallery. His landscapes are precise, meticulous in execution, calm in mood and marked by a quiet that almost rings out.

George Picken is represented with a new set of recent paintings at the Marie Harriman Galleries through this month.

It's been father and son month at the Ward Eggleston Gallery with Frank Z. and George Heuston in a two man show. Heuston père is exhibiting portraits; George is showing landscapes done on a 3,600 bicycle trip to New Orleans. "Common stylistic resemblance," noted Burrows of the *Tribune*.

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